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1st Quarter 1901

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No. 1.

CORTICELLI HOME NEEDLEWORK

First Quarter, 1901.

A QUARTERLY MAGAZINE DEVOTED TO INSTRUCTION IN
ART NEEDLEWORK, EMBROIDERY AND CROCHET

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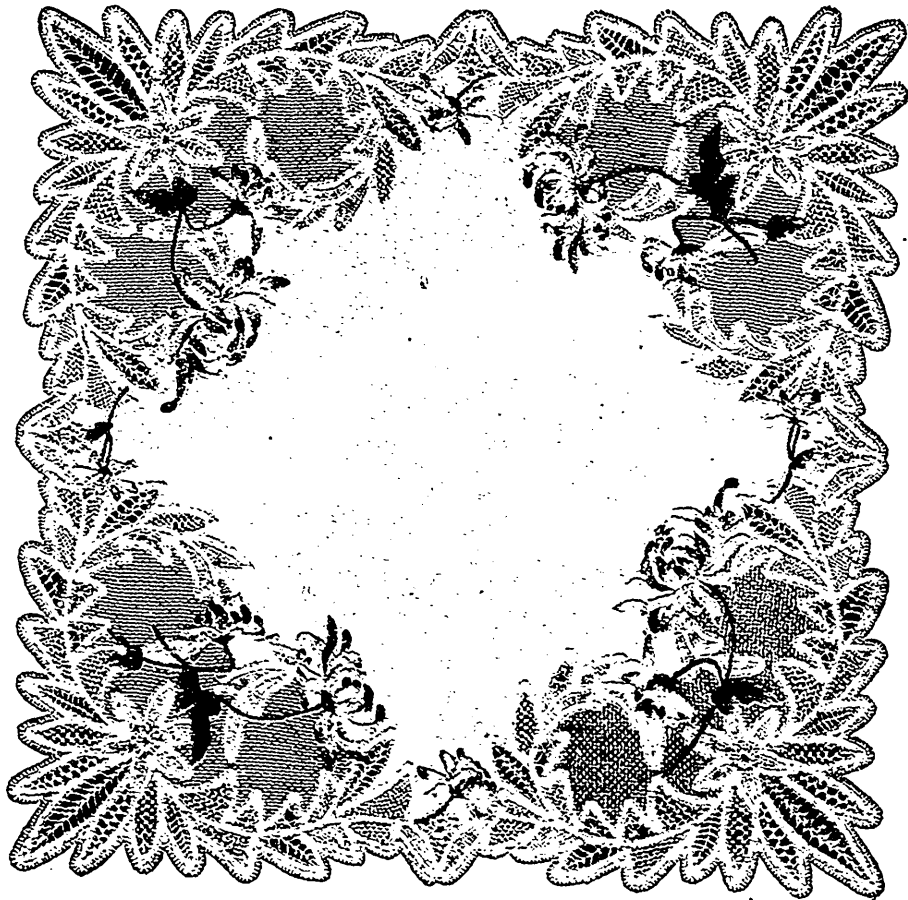
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See page 44.

Publishers' Announcement.

We have reprinted in this issue the very valuable paper by Mrs. Wilson entitled "Stitch Direction," which was originally published in the April 1899 issue, now out of print. Those of our present subscribers who have not complete files of the magazines should take notice of this fact and order now any back numbers needed to complete the series, as we have only a few copies remaining of several issues.

The popularity of sofa pillows as subjects for the embroiderer is as pronounced as ever, and there seems no probability of any decrease in the demand for attractive cushion cover designs. We devote several pages to Mountmellick embroidery and to crocheted silk purses, and are glad to call special attention to the new patterns for photograph frames. One can with difficulty find a more appropriate gift than a handsomely embroidered frame. In centerpieces the lace edge patterns are in the greatest demand.

If you are pleased with the magazine show it to your friends, since they might like to become regular subscribers. Thirty-five cents is a small sum to pay for such a fund of new ideas and up-to-date patterns as are to be found in four issues that make up the year.

CORTICELLI SILK CO., LTD.

Old Embroideries.

By ALLEN S. COLE,

Author of "Ancient Needlepoint and Pillow-Lace," "Ornament in European Silks."

Illustrated by photographs from specimens in the famous South Kensington Museum, London, England.

PART III.

Up to now, embroideries with sumptuous materials have engaged our attention, but fine needleworks produced with the simpler materials of colored or plain white linen and cotton threads must be taken into account. In this connection we may note the fact that from divers causes, such as sumptuary

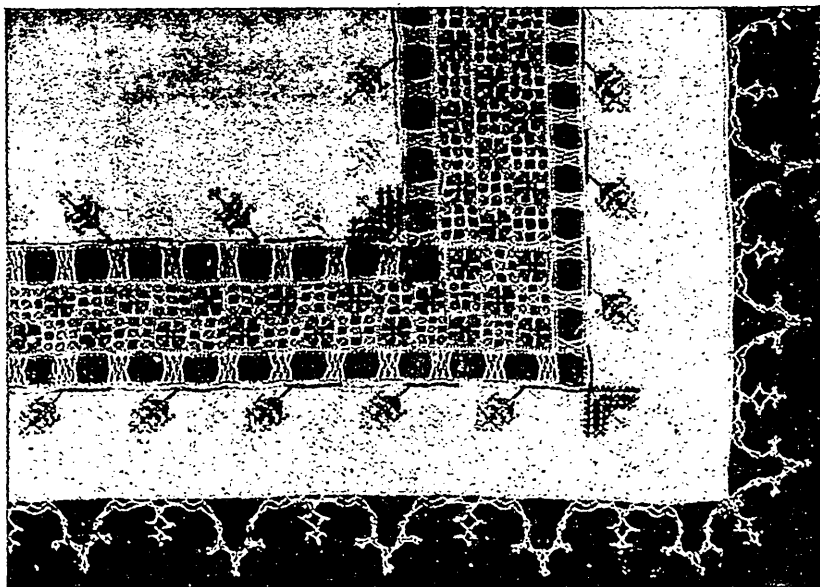


FIG. 1. CORNER OF A LINEN TABLECLOTH EMBROIDERED WITH BROWN, BLUE, AND WHITE THREADS. A SPECIMEN OF ITALIAN WORK OF THE 16TH CENTURY.

edicts against popular lavish expenditure in costly needlework,—edicts which did little really to check the fashion, the confection of dainty linens and their much freer use than formerly for costume and household purposes seem to have taken a marked start about the beginning of the 16th century. Many kinds of ornamental needlework on such linens and cottons were wrought both in Oriental districts adjacent to Europe and in Europe, especially in the Grecian

* The opening chapter of this article was published in the July 1900 issue and continued in the October 1900 issue of CORTICELLI HOME NEEDLEWORK. Copies of these issues can still be supplied at 10 cents each.

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDERS.

Archipelago and in Italy. Some were of white linen threads alone, some of white and gold thread intermixed, and some of colored silks, of which crimson silks seems to have been the more favored. Suited to the linens and cottons as being so much lighter in texture and appearance than silks, satins, and velvets, the embroidery was on the whole of finer and smaller stitchery. A great deal of it was of small cross and tent stitches,



FIG. 2. PART OF A BORDER OF RED SILK SQUARE MESH NET, WITH PATTERN DARNED INTO IT OF COLORED AND GOLD THREADS.

of fine buttonhole and other overcast or whipped or closely twisted thread work in conjunction with drawn thread and cut linen work, from which arose that important and special offshoot of needlework which we know so well as Needlepoint Lace. But here I cannot treat of this. It is a large subject and leads one far away from embroidery proper. A great variety of patterns abound in the 16th and 17th century embroidery on white linen; so much so, indeed, as to become a special subject of study by itself. It is therefore out of the question to convey any idea of this variety by means of the one or two specimens which are given in the illustrations. A principal feature of the whole class is the comparative modesty and the distinctive appropriateness of the patterns to their particular purposes and materials. Much of the modesty is no doubt due to the patient repetition of the same devices in the pattern, whilst the ornamental appropriateness of the embroidery to the white linens is peculiarly determined by limiting the ornament to bands, borders, or small edgings simply. To take for instance such an example of Italian linen embroidery as is given in Fig. 1, which presents one corner of a fairly large tablecloth. The restricted character of the ornamental details is as noticeable as the modest coloring of the embroidery, which is in brown, blue, and white thread. The lace edging to the cloth is a specimen of one of the earliest known classes of pillow-made lace, which was called *merletti a piombini*, and is made of interchanging brown and white threads twisted and plaited into Vandyke devices. The outer margin of plain white linen is separated from the main center of the cloth and well defined by a bold rectangular band elaborate openwork and embroidery,

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wrought according to a repeating pattern, the two repeating details of which are a four petal blossom alternating with a square group of much smaller open squares and squares filled in with crossed diagonal lines. These latter little devices are in the nature of needlepoint lace. On either side of this broad band of elaborate work are angular offshoots arranged at regular distances apart, and alternately of brown and white thread. These are worked almost entirely in cross stitches. The effect of this simple patterning, involving, nevertheless, the combination of much dainty needlework in considerable variety, is pleasant and modest, and typically demonstrates a class of Italian linen embroidery which was prevalent in the early 17th or late 16th century. It is none the less suggestive for work that might be attempted at the present day, though probably with less intricacy.

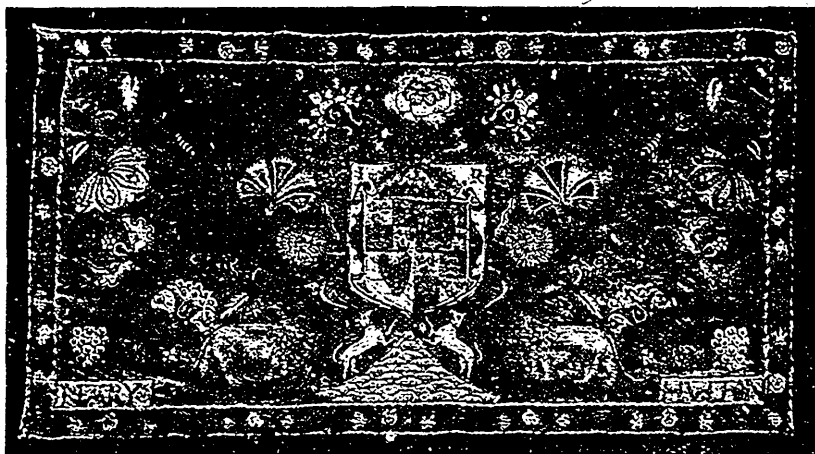


FIG. 3. CUSHION COVER OF CROSS STITCH WORK IN COLORED SILKS. ENGLISH WORK OF THE BEGINNING OF THE 17TH CENTURY.

Another effective and more easily wrought white linen embroidery, that had a great vogue in European countries during the latter part of the 16th century and the first half of the 17th century, was white thread darning upon white square mesh net. Work of this class was less often done with colored threads. The method of the needlework was nevertheless the same whether the darning had to be of plain white or in many colored threads. In either case, the designs and patterns executed in this way—and they were very varied—all partook of the same *cachet* or characteristic, namely an angularity and squareness in all the shapes, even those proposing to simulate curves. Indeed the small square meshes of the net foundation altogether militated against the representation of a continuous curve. This specimen (Fig. 2) is worked in colored and golden threads on a red silk square mesh net, and its color effect is rich and more satisfactory than that of attempts to realize in white threads curving shapes upon a squared foundation.

B & A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.

The darnings upon square mesh net were usually made up in conjunction with linen either for bed coverlets or cushion covers; and in this latter connection they may be regarded as the prototypes of the modern antimaccassar, which is frequently a product of the lace making machines, from designs compounded with herogeneous and disproportionate details.

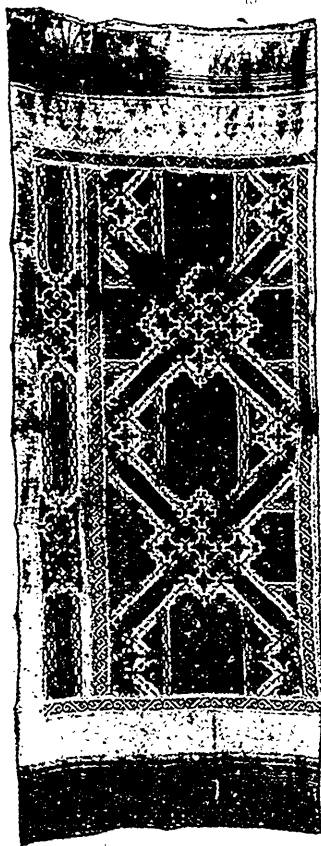


FIG. 4. SECTION OF COLORED SILK EMBROIDERY ON A LINEN SCARF FOR USE IN A MOSQUE TUNISIAN WORK OF THE 16TH CENTURY.

A very interesting example of 17th century cross stitch work in colored silks and gold thread on canvas is before us in Fig. 3. This is a long cushion cover, and distinctly typical of the favorite style of design for such embroidery. In the center we have a white shield bearing the letters J. R. (Jacobus Rex—James I. of England) and the Royal Arms. On each side of it are corresponding arrangements of quaintly devised flowers. Intermixed amongst their scrolling stems may be detected curious birds and snails; a pair of confronted white greyhounds are beneath the shield and further away on each side is a lion. At the lower corners of the cover is the Christian and surname of the worker, Mary Hulton. The scheme of the design is suggestive; but the actual shapes of its details are hardly to be accepted as models, though the treatment of them to obtain contrast of line and color is well worth study. On the whole, however, this style of English ornamental design, notwithstanding its earnestness, betrays a half-trained taste and power of draughtsmaanship.

Much less vivacious, and reflecting ancient traditions in the conventionality of Saracenic Ornament, is the design worked on two ends folded together of a long linen mantle worn in a mosque (Fig. 4). The construction of the design is purely geometric, and the fitting together of the ornament is strictly regulated by rectangular shapes. Inscriptions in Moorish characters closely fill some of the more important of these shapes, whilst the details in others consist of abstract arabesque devices. The absence of suggestiveness of plant or animal form is a feature of this ornamentation. Regarded in this light it is classifiable with such a design as that in Fig. 1, since the ornament in all is of what I may perhaps term an abstract character, and is therefore distinct from ornament that is suggestive of natural objects. The Moorish embroidery (Fig. 4) is harmonious in its coloring, in which red, yellow, and green are blended judiciously. The

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stitches are chain, tent, and cross; chain stitches being the more frequently used. Much work of this character has been produced for centuries by Mohammedan peoples, and especially the Arabs and their offshoots, the Moors. Practically all Oriental ornament exhibits a strong feeling in its designers for geometrical plan and geometrical regulation, and, in order to take some note of this particular tendency in Oriental ornament, I have selected three or four types of embroidery. The Moorish work of Fig. 4 is, as I have pointed out, an instance of this strong feeling for geometry in ornamental design. It was made at Tunis, probably in the 16th century. Now between that place and Persia and China we should find that quantities of ornamental needlework had been made from the 16th century

onward in the Grecian Archipelago, in places along the coast of the Holy Land, and in the island of Crete. A great deal of such embroidery would be seen to have a definite geometrical basis, and to bear traces of an intermixture of eastern and western fancies. Of this nature is the specimen of Cretan work, Fig. 5. Judging by the many examples extant the Cretan peasants appear to have delighted in embroidering

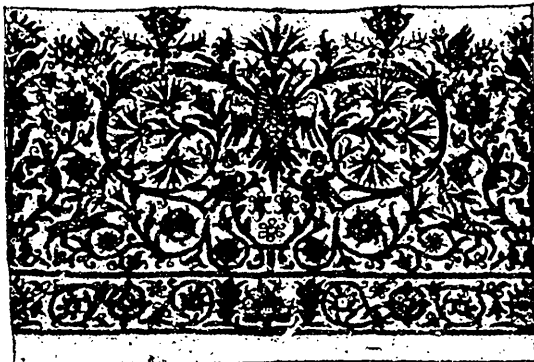


FIG. 5. BLUE SILK EMBROIDERY ON LINEN. A SPECIMEN OF CRETAN WORK OF THE 17TH CENTURY.

their costumes and household linens. Fig. 5 gives us part of the embroidered border for a stout linen petticoat. The work is done with dark blue silk, chiefly in satin stitches. Other similar examples are wrought with other stitches, some of a very intricate kind, though almost all are ultimately to be traced to satin, cross, and twisted long and short stitches. At the lower end is a narrow band. Here we have in repetition and alternation four-lobed devices, radiating devices flanked with upturned leaf forms. All this details are placed in due order close to one another and make up a well constructed pattern. Above this narrow pattern is the bolder and deeper one, the main elements of which are two, the simpler consisting of a sort of vase form with a vertical stem bearing leaf and blossoms shapes; on each side of the vast form is a leaping goat, or rather a suggestion of one; the ampler and more important element or motive consists of a double scroll floriated, and springing from each side of a double headed eagle, a well-known imperial heraldic device. From the larger scrolls there are offshoots of smaller subordinate ones; and amongst these will be detected two little human figures. What the significance of all this *mélange* of devices possessed, if any is not easily discoverable, but one thing is clear, and that is that pronounced balance and contrast of forms arranged closely

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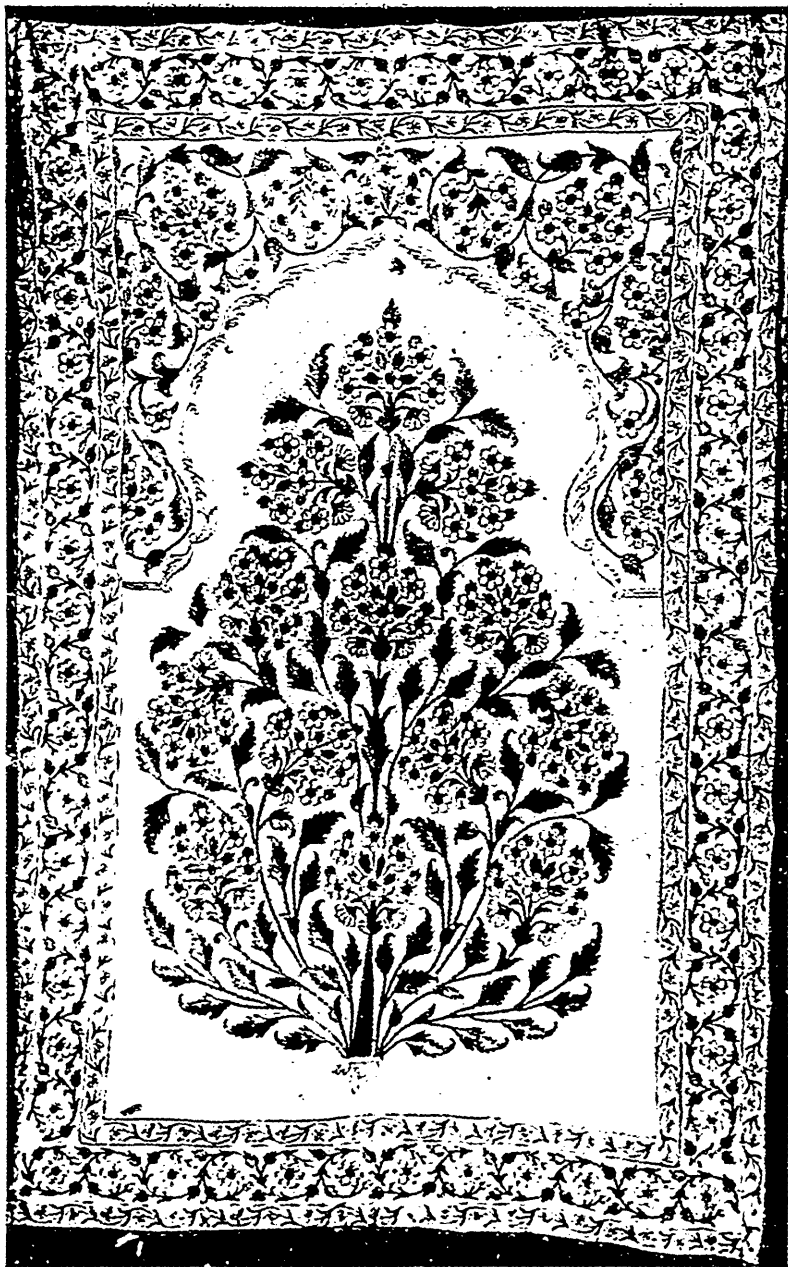


FIG. 6. PERSIAN QUILTED WHITE LINEN BATH CARPET, EMBROIDERED WITH COLORED SILKS. A SPECIMEN OF THE WORK OF THE 17TH CENTURY STYLE.

on a geometric scheme prevails throughout the whole pattern, rude in shape as many of the forms of its details may be. It is this feature in composition that seems to proclaim that the origin of the pattern was Oriental. It is interesting also to note here that corresponding patterns have been and still linger in vogue with Bulgarian and even Hungarian peasants.

From this specimen of Cretan embroidery let us turn to a typical Persian em-

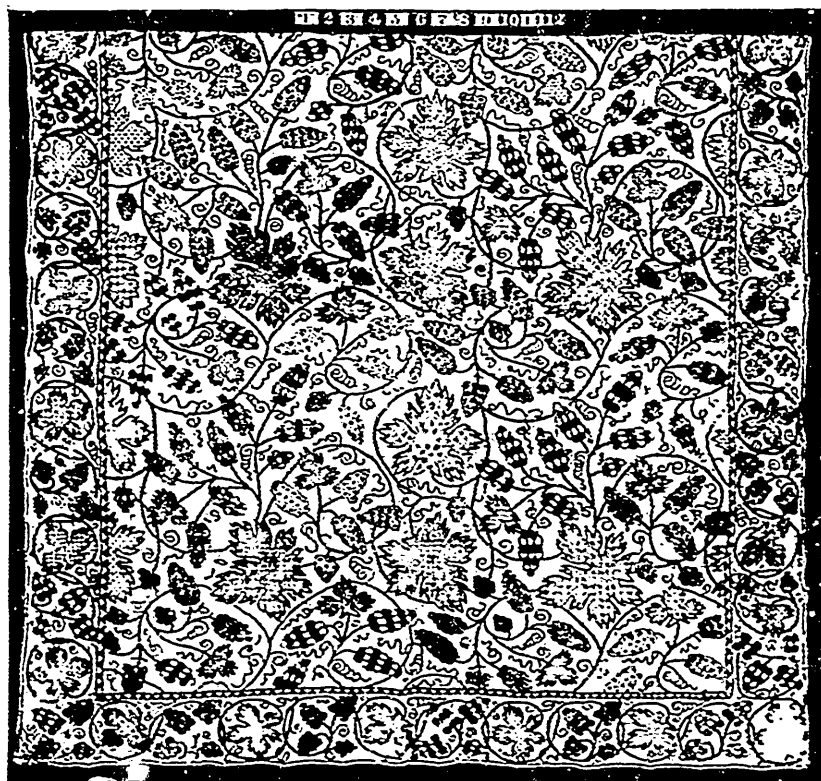


FIG. 7. ENGLISH EMBROIDERY IN BLACK SILK AND GOLD THREAD ON LINEN. A SPECIMEN OF THE WORK OF THE ELIZABETHIAN PERIOD, EARLY IN THE 17TH CENTURY.

broidery (Fig. 6): a linen prayer or bath carpet, the bordering or outer design of which partly takes the shape of the favorite Persian architectural niche filled in with such delicate scrolling stem ornament as is so lavishly used in that monument of 16th century Mohammedan art, the Taj Mahal at Agra. In the center of the carpet beneath the niche form is thickly blossoming shrub, laid out on a strictly

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geometric or formal plan, but nevertheless depicted with a fairly close approach to the actual appearance of the bunches of blossoms and of the leaves in nature. E
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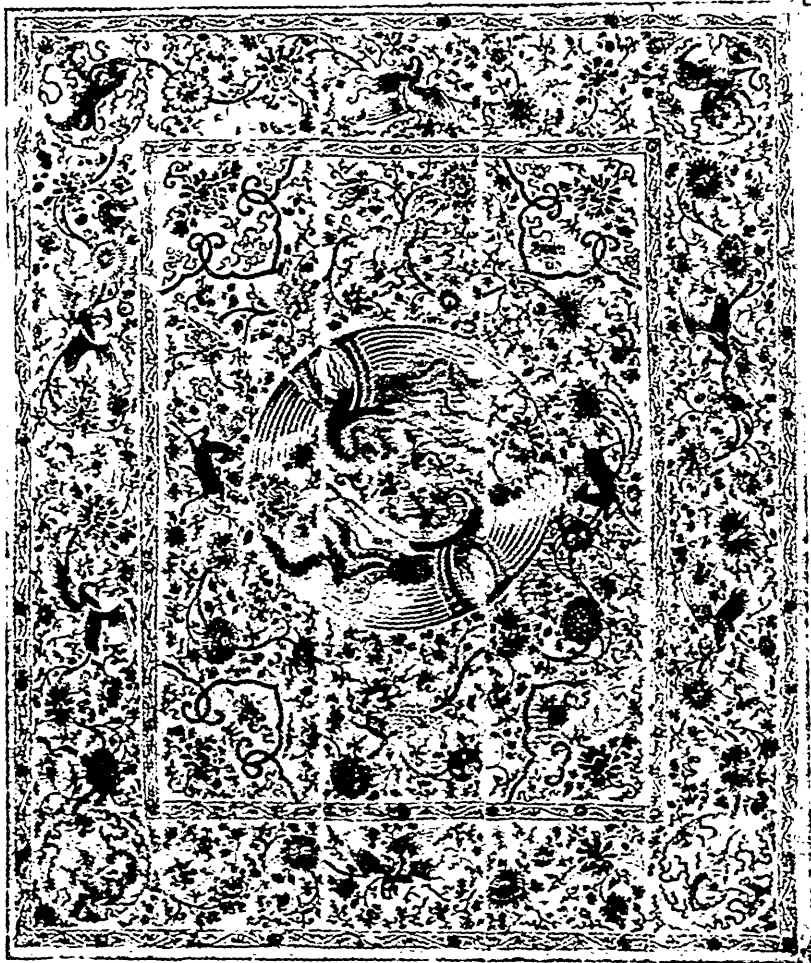


FIG. 3. WHITE SATIN COVERLET EMBROIDERED IN COLORED SILKS. A SPECIMEN OF CHINESE WORK OF THE 17TH CENTURY.

the regular and corresponding curves of the stems, and the ordered recurrence of the blossom bunches give greater importance to ornamental character than to any

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each
 E intention of giving a picture of a tree. Similar stems, blossoms, and leaves are still more formally and ornamentally adapted in the border of the carpet, and to fill in the space between the border and the niche shape. The embroidery is of chain



FIG. 9. ENGLISH EMBROIDERY WITH COLORED SILKS ON WHITE SATIN DONE IN THE EARLY 15TH CENTURY IN IMITATION OF CHINESE WORK.

stitch with white, yellow, green and red silks. But before this embroidery was taken in hand the whole of the linen was minutely quilted. Quilting is a class of

B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

work which seems to have been scarcely known in Europe much before the 17th century. But through the opening up of commerce with the East, it became a favorite sort of fancy needlework in England and France. There are examples of many phases of it. It was used not merely in respect of white linen and cottons, but also for satins and silks. Terry, in his voyage to the East Indies, 1655



FIG. 10. PERSO-RUSSIAN GOLD AND SILVER THREAD EMBROIDERY ON CRIMSON SATIN.
A SPECIMEN OF 19TH CENTURY WORK.

speaks of Indian skill in various branches of art manufactures, and notices the "making excellent quilts (or coverlets) of satin, lined with taffeta, betwixt which they put cotton wool and work them together with silk." The ornamental pattern devices wrought in quilting are very varied, and are well worth especial examination. They vary according to the many purposes to which quilting came to

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be adapted, as, for instance, for coats, waistcoats, petticoats, caps, etc.

English embroiderers in the 17th century excelled in working linen with gold and black silk threads, the designs for which seem to me to reflect in perhaps a rough way the spirit of the Oriental scrolling stem and flower patterns, such as were noticed in the Persian bath carpet (Fig. 6). In Fig. 7 we have a capital specimen of this English work. A peculiar feature in it is the frequently changing devices introduced into the quasi leaf and fruit forms. There is no such near suggestiveness of natural forms in this as there is in Fig. 6. This type of design was often used in England for white cotton curtains and bed hangings, and when scaled it was treated on a large scale and with colored worsteds or crewels. The size of these curtains, etc., often seems to have led the designers to adapt pattern schemes from Indian printed calicoes in which a tree with scrolling offshoots and fanciful leaves and blossoms were so commonly depicted.

But possibly of still wider vogue at the end of the 17th century and into the 18th century were the delicate satin embroideries with colored silks, which were extensively wrought in France and England in imitation of dainty works from China, and the Indo-Portuguese and Spanish colonies of the East Indies. An excellent specimen of such Chinese 17th century work is given in Fig 8. This is a large coverlet of white satin embroidered principally in close satin stitches with many



FIG. 11. FRENCH EMBROIDERED POUCHES OF THE 17TH CENTURY.

colored silks. The order maintained in the distribution of the details contributes to the effective contrast between the multitude of various quasi floral, bird, and animal forms introduced into the whole design. A circular device at the center of the quilt is admirably and ingeniously filled with the couple of wide winged, mythical storks, contrasting well with the rigid lines of the outer border, at the corners of which are smaller circles each containing a fanciful beast or bird of sorts with offshoots swirling about them. These definite elements in the whole scheme gain value from, as they give value to, the apparent disorder of those other stems and shapes profusely distributed throughout the other parts. It is

ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILKS.

the disciplined contrast between order and disorder that seems to me to give so much character and interest to this Chinese design. And yet in so many of the French and English adaptations from such designs, this predominant note seems to have been missed, and a stronger inclination toward the imitation of natural forms appears to prevail. Take for instance the panel of white satin English embroidery (Fig. 9), done very much in the same class of stitches as that of the Chinese coverlet. This is a beautiful bit of colored silk needlework, and many of the details in it are charmingly depicted. But in the whole design there is none of that well established counterpoise resulting from judicious distribution and contrast which we noted in the ornamentation of the Chinese coverlet. It therefore loses effect in this direction; and this is much the case with a great deal of the European embroidery made in the 18th century upon Oriental lines.

A Russo-Persian specimen of gold and silver thread and colored silk cord embroidery upon crimson satin appears in Fig. 10. Almost the whole of the needlework consists of laying and stitching down the threads. The thicker lines are produced by stitching the threads over laid cords, and this results in giving a raised or relief effect to the contours of the pattern shapes and their connecting stems. The piece is intended for use as a cushion cover. The motive of the design is the radiation of semi-floral and leaf elements from a central star device; a recurrent idea of cognate devices will be traced in the outer stars formed by the junctures of stems around the inner star shape, and by the joinings of the long leaf devices in the outer border.

Very different in appearance are the bases of two French pouches of the 17th century (Fig. 11). Each of them is of gold, silver and colored silk cords stitched down and partly padded out as in the case of the Russo-Persian cushion cover. On the one pouch is the coat of arms of the City of Paris set upon crossed flags; on the other is the coat of arms of the Cardinal de Matignon, surmounted by a ducal coronet, above which is the Cardinal's hat, the heavy tassels of which hang down, one on each side of the shield.

If space permitted there would be no difficulty in adding to the number of illustrations here given, and showing a far greater variety of types of embroidery ornament than such as has already been given. I have, however, tried to indicate certain leading characteristics in them, and to invite the comparison of kindred features and elements, with the view of establishing some sort of rational basis upon which to found a rather more scientific appreciation of different expressions in ornamental needlework than the casual like or dislike to which dilettanteism is so prone as a rule. We approach, I think, a real apprehension of ornament and its decorative intentions, if we set about analyzing its composition, and this seems to be more satisfactory than setting store upon a thing on account of its historical or chronological value. Association or age *per se* has nothing to do with intrinsic beauty and fitness; to well apprehend beauty and fitness in embroidery, as in other artistic work, is an obligation which is practically assumed by all who, engaging their abilities in the service of decorative needlework, propose to perpetuate the best traditions of old embroidery.

IT IS A PLEASURE TO HAVE YOUR SILK IN A HOLDER.

The Principle of Stitch Direction.*

BY L. BARTON WILSON.

The "direction" of stitches in the kinds of needlework which we consider purely mechanical is evident, and in many cases, optional. This is by no means the case in the embroidery which we recognize as the culmination of the art, that which has a certain freedom and spontaneity and is therefore more artistic than any other sort. This seeks to express nature, within a certain limit, and its stitch direction is governed by a principle which has its foundation in nature.

It is a very interesting ground of action and very beautiful in its demonstration as all scientific principles must be.

The "feather stitch," "opus plumarium," and necessarily also the element of which it is composed and which we have come to know as simple "long and short" stitch are frequently spoken of as "the embroidery stitches," as though there were no others worthy of the name. They are certainly the most perfect and scientific method of the art. This paper treats of the direction of these stitches as applied to natura

forms. The application of this "stitch direction" to the conventional is only carrying the matter a step further, in which case it must be determined

by the relation of the conventional to the natural, from which it is derived.

Whenever we find ourselves doing anything several

times the same way we begin to realize that it alone is the right way and it is at once safe to conclude that a principle is therein involved which may be discovered, analyzed and formulated. The history of art, and of all other work, proves that the right way of doing things is usually "felt" by those who, as we say, have a certain "natural insight" or "gift." These individuals work along the

lines of principle unconsciously, and when their work has become the standard the principles are formulated from it for the benefit of those who follow the originators.

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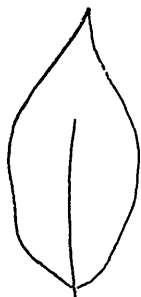


FIG. 12.

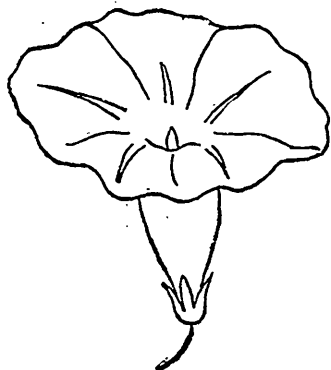


FIG. 24.

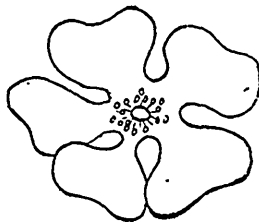


FIG. 13.

We therefore naturally come to the conclusion from the study of the old embroideries and from the fact that modern schools of art are founded upon this

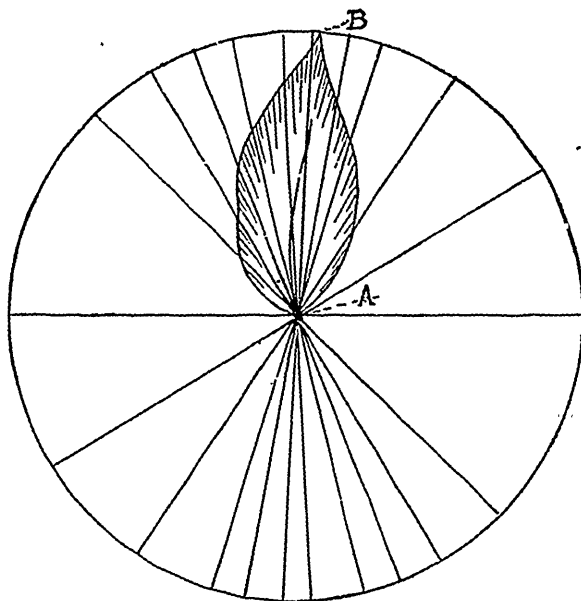


FIG. 15.

work, and are following after it, that there is a needlework method based upon principles by means of which the questions of learners may be satisfactorily answered. One of the most important questions which arise in the mind of the embroiderer when she attempts work which is something more than mechanical is that of the slant or "direction" stitches should take. A most satisfactory answer applicable to our nature designs is this: "The stitches should take the same direction as do the lines of texture in the flowers and leaves." But then we must be more explicit than this, for we know we can go behind that which is apparent and discover the line of principle along which nature works. Until we find it in this case the application is limited and we are forced to prove each instance by examining the natural forms. We want rather to be able to define reasons, capable of ready proof, which will remove one of the chief difficulties to amateur work.

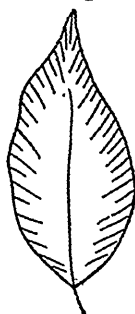


FIG. 16.

We find that we can do this by considering every form whether composed of curved or straight lines in its relation to a circle constructed on the center-of-radiation of the form. It is perfectly evident that the stitches in "opus plumarium" and the simple rows of "long and short" stitch are radiating. Having perceived that they radiate and at the same bear a regular relation to each other

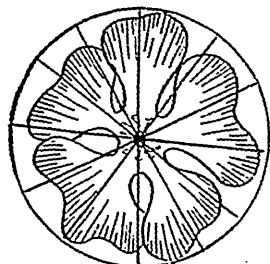


FIG. 17.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

we conclude that they have a common center and we have only to find this center and construct the circle to see that the stitch direction coincides with the radii of the circle.

The base of a flower or leaf is the point of attachment between it and its stem, and this is its center-of-radiation. Set one arm of the compass upon this point and construct a circle which shall contain the form, draw its radii, and the mathe-

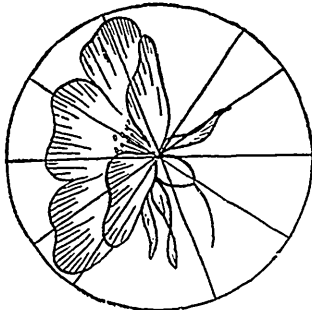


FIG. 18.

matically correct direction of every stitch will at once be apparent.

We find three classes of forms: first, the single leaf or form composed of one element, Fig. 12; second, the form composed of groups of simple radiating elements, Fig. 13; and, third, the form composed of two or more elements related but not by a common center, Fig. 14.

Fig. 15 demonstrates the principle as applied to the simple leaf form. The base of the leaf, "A," is the center of the circle which we wish to construct. The apex of the leaf, "B," we choose as a point on the circumference because it is farther from the center than any other point contained in the form, therefore a circumference containing this point will include the entire form.

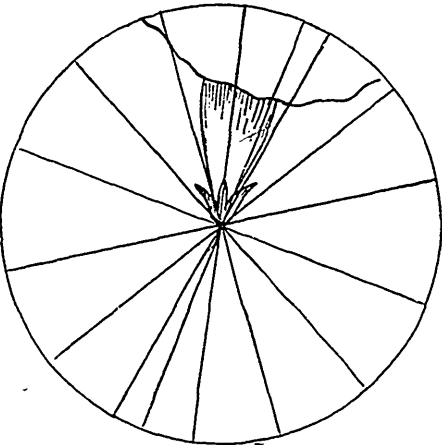


FIG. 19.

The correct stitch direction is indicated in the illustration and it is clearly one which coincides with the radii.

Fig. 16 shows a very common mistake and we can very easily see why it is a mistake. Fig. 17 and Fig. 18 are the natural result of carrying out the principle relative to the second form, the one composed of a group of simple forms radiating from one center.

Figs. 19 and 20 show our principal ap-

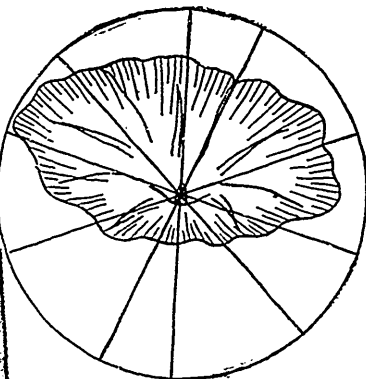


FIG. 20.

plied in the third case to the constituent parts of the morning-glory blossom. The

B. & A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.

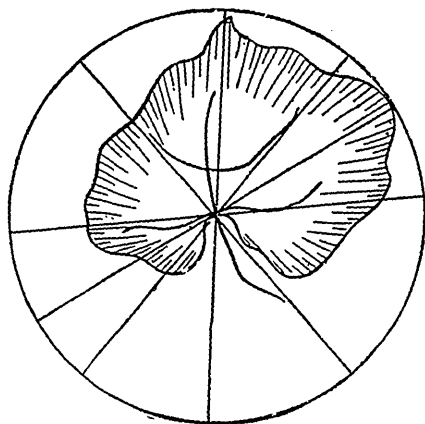


FIG. 21.

ing with one center. The morning-glory bud thus worked has the pretty twisted effect as in nature.

Fig. 23 gives the pansy stitch direction. This will aid one in understanding the instructions for feather stitch, etc., forming an important part of article on "Embroidery Stitches." See January 1899 magazine.

Thus nature works always within the bounds of principle. If we take this rule back to nature we shall find it almost invariably verified in the texture and veining of leaves and flower petals. The comparatively small class of parallel veined vegetation is the largest

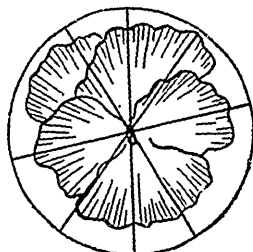


FIG. 23.

base of the tube is easily discovered and on it as a center we may construct our circle with its radii and so find the stitch direction. Fig. 19. When we consider the flaring corolla alone we find its point of radiation by "producing" the stem to the point where it would be attached if the flower had no tube. Then we may proceed to apply our rule. Fig. 20.

Fig. 21 shows a variation in what we should be likely to consider a simple form but which because of the position of its centre includes nearly all the radii of a circle. This morning-glory leaf is a very pretty proof of the principle.

Fig. 22 shows another kind of group-

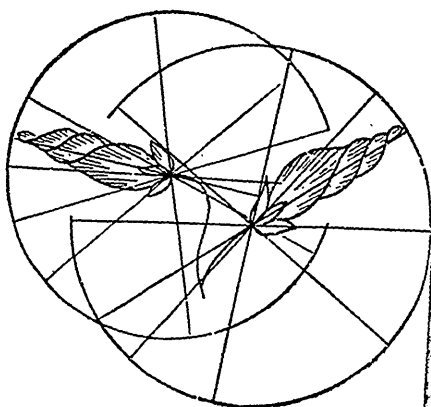


FIG. 22.

exception, but no question of stitch direction arises in this case. Flowers of unusual form may present seemingly individual difficulty as to the slant of stitch but a little study of the specimen will surely reveal an especial application to the rule.

If we seek answers to our questions from nature we will find them in most simple language. No elaborate or labored explanations are necessary when we have the key.

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

Lessons in Embroidery.

Editors' Note.

This Department, under the charge of Mrs. L. Barton Wilson, has proved one of the most popular features of the magazine. By its use any beginner can secure detailed instruction which ordinarily could be obtained only from a course of personal tuition under some good teacher of embroidery. To secure the greatest benefit from these lessons every beginner should have the back numbers of the magazine mentioned below. These books cost 10 cents each, or the last four mentioned, if ordered at one time sent to one address, 35 cents. In ordering give both *month* and *year* desired. We have only a few copies of some of these issues and therefore advise that you send your order without delay.

January 1899 Magazine—Describes all the different Embroidery Stitches.

October 1899 Magazine—Lesson on the Daisy, Holly, and Chrysanthemum.

January 1900 Magazine—Lesson on the Double Rose and Morning Glory.

April 1900 Magazine—Lesson on the Trumpet Daffodil, Tiger Lily, Clover, and Mignonnette.

July 1900 Magazine—Lesson on the Geranium, Strawberry, and Pansy.

October 1900 Magazine—Lesson on the Bachelor Button, Sweet Pea, and Apple Blossom.

Any regular subscriber to CORTICELLI HOME NEEDLEWORK is always at liberty to ask for information on any subject pertaining to stitches, designs, or material. These questions will be answered by mail as promptly as possible if a two-cent stamp is inclosed. The only condition to be fulfilled is that your name must be on our list as a regular subscriber. We hope our readers will take advantage of this privilege and if there are any doubtful points will not hesitate to write us for assistance.

Lesson XVII.—How to Embroider the Orchid.

By L. BARTON WILSON.

It seems impossible to consider embroidering orchids without the idea of and suggestions for the most elaborate and luxuriant decoration. They are not only a rare flower but they are rich in color and as beautiful in form as they are curious. There are so many varieties that it is somewhat difficult to give a lesson on any one form of the class which will cover all. The best known are probably the Cypripediums, and drawings of these quaint pink and brown flowers are most beautiful when confirmed in design. They are necessarily difficult, and this is undoubtedly the reason why we do not see them more generally used as a decorative model.

The parts which surround the trumpet-like petal are simple enough, and one could naturally embroider these after the general rule of slanting all stitches to a common center, which is the stem base. See Fig. 25. The slant of the stitches

UNIVERSAL IN POPULARITY—B. & A. WASH SILKS.

of the funnel will depend altogether upon the position of each individual flower. When the funnel is foreshortened, as in Fig. 26, the direction will be as shown

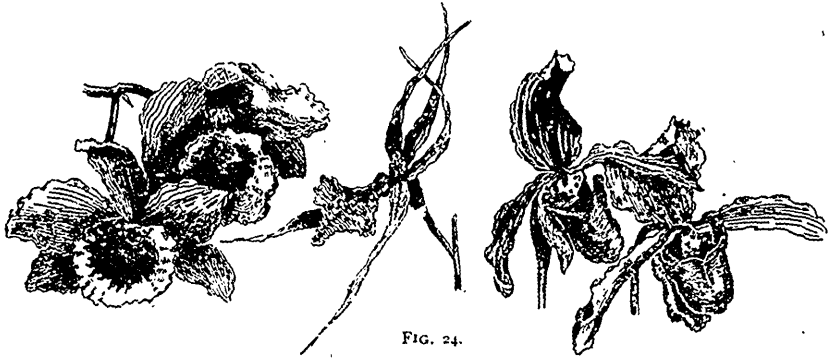


FIG. 24.

in this illustration: on the other hand, such positions as shown in Fig. 27, Fig. 28, and Fig. 29 will require quite different directions. After all, the direction of all

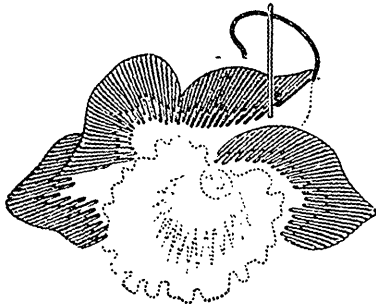


Fig. 25.

these groups of stitches is to or toward the stem-base, if we can but imagine what would be the relation of this curious curled petal to the stem-base if it were opened and laid out in the fashion of the other petals. Almost all exceptions to the rule can be accounted for in this way; that is, the rule always holds and we have only to look far enough to discover why it seems to be waived in certain cases. See article of "The principle of Stitch Direction," on previous pages.

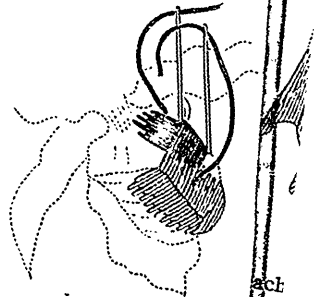


FIG. 26.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

work these ruffled petals, is to have two needles, one threaded with the shadow tint and one with the high light shade; border the edges by working a few stitches of each one beside the other, running up. See Fig. 30. It is very often convenient as well as expeditious to keep two needles going at the same time. This first row of stitches complete around the edge, work the second row long and short into it, as indicated in Fig. 31. If the blossom is

small these two rows may be enough, but, if large, or if one wishes to do the work in full embroidery, a third row may be put in, and a fourth and fifth.

It may be well to explain what is meant by a petal in this case since the orchids are six parted, and the parts are more or less irregular and therefore somewhat confusing. The three parts in an

outer set answer to sepals and the three within these answer to petals; the middle one of these petals, always different in form, is called the "lip." The sepals are usually parallel in texture, while the petals are usually leaf-like with the texture slanting to a midrib. This simplifies matters somewhat as such petals can be covered with fewer rows of stitches and with greater facility, since it is easier to work to a midrib than parallel. Moreover, the contrast in the two textures together with the fact that the outline of the sepals is not wavy like the petals supplies the necessary contrast between the two, for since the color is generally the same one

is inclined to think at first sight that there are no sepals. This is the kind of study of a flower which makes it possible for one to be successful in using it in decorations. Not that we need to bring out every detail, but that, by studying the details in relation

each other, we find what are those points of contrast and especial qualities which we must depend for our effect. The two textures are illustrated in Fig.

and Fig. 32.

ICE. B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

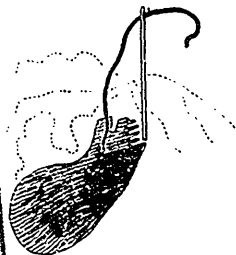


FIG. 28

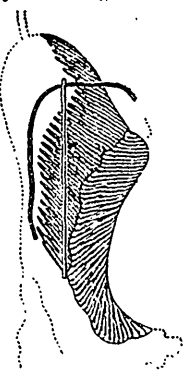


FIG. 27.

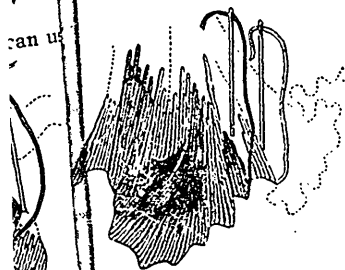


FIG. 30.



FIG. 29.

The spotted striped, and streaked effects in orchids are exceeding difficult to obtain. It requires skill and the knack to "find a way" to work such oddities. An aid to this work is a good color study, but still better is the Colored Plate showing the embroidery itself. In colored Plate IX we give one of the varieties. This can, of course, be of general use in working all orchids, yet a study of the particular orchid in question should be before the worker if possible.

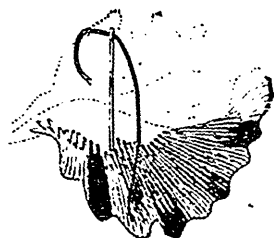


FIG. 31.

Further, in regard to the form of this peculiar blossom, we must emphasize, since this will be the worker's principal difficulty, that when we have a design of the Cypripedium, with its slipper-like lip, we can still find in our stitch direction rules something to guide us. Fig. 33 is the blossom of our wild Cypripedium, and one can readily see that the direction of the stitches, which will follow the markings, would be toward the stem-base if the slipper was slit down the front and laid open into what we would regard as a more natural position. The variety of orchid of our Colored Plate cup as to this particular petal, but in Fig. 27 we see how the funnel form has to be managed when it has the beautiful flaring opening, terminating in a tube.

If the form of these wonderful flowers baffles us, the coloring is not less difficult. They are all colors, from pearly white to the flamingo reds, exquisite pink, and golden yellows. The rose pink of our wood orchid is a lovely color, and

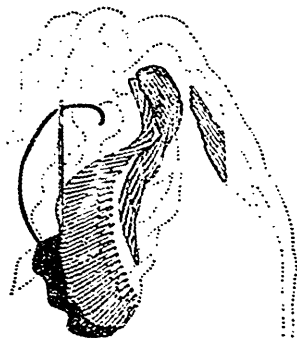


FIG. 33.

bunches of these would make a beautiful decoration on linens worked suggestively instead of in full embroidery. On the other hand, the large pink flowers of the Cattleyæ should be elaborately embroidered in the full work, and on a costly fabric as one likes. Nothing can be so rich or beautiful for such a luxuriant flower.

Some of the combinations in the color number for orchids designs are as follows; For the orchid of our Colored Plate, White B. & A. 2001, shaded with the Pinks B. & A. 2050, 2050a, 2050b, 2050c, also with the Green B. & A. 22St. Red B. & A. 2051 with a little Orange Yellow B. & A. 2638, should be used for the spots and centers. The fresh Green B. & A. 2050a, 2051, 2052 should be used for the leaves. Yellow orchids may be worked in 2634, 2635, 2636, centers deepened by rich red and a touch of brighter

ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILK

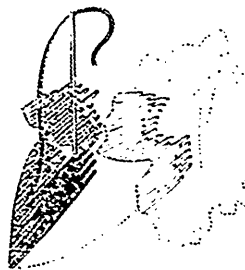


FIG. 32.

B. & A. 2056 and 2057a. Some of the large orchids are of the lake shades; these can be brought out in 2880 to 2885, inclusive. The purple *Cypripedium* are well known; these may be embroidered in the beautiful shades B. & A. 2570, and 2351, Lines; or B. & A. 2520, 2611, 2613, and 2614.

The species which grow in great springing clusters are most beautiful for wreath-like designs. Colored Plate IX shows one of these, the *Odontoglossum*. There are often fifteen or more of these butterfly-like blossoms on a single spray, and one could hardly suggest a more beautiful centerpiece than a design of this natural wreath repeated in each of the four corners. They should all be just alike; this will maintain the conventionality, and beyond thus keeping it we need not mind how nearly we succeed in working them naturalistically.

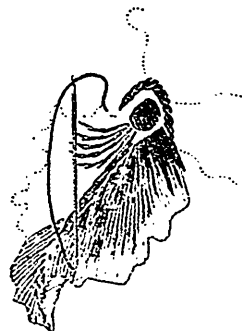


FIG. 34.

It is best to embroider the lip first. It is in the foreground and the rest of the work will be grouped about it and should be brought up against it in working. Begin with the general color about the edge, and when a more or less complete ground of this had been laid in, work the spots and markings over it, not too prominently, and very carefully as to character. See Fig. 34. This lip successfully embroidered, the most difficult part of the work is accomplished. Bring the work on the other petals and sepals close about this characterizing feature, keeping all secondary to it.

The stems of orchids are generally very crisp. Since a graceful and spring-like quality is inherent in them, it is necessary to work them with care in order

to embody this in the embroidery. The stitches should be parallel in direction, either Twisted Outline or Tapestry stitch. See January 1899 issue. Often they are reddish brown—such shades as 2090b and 2092. Sometimes they are the same color as the bright blossoms themselves. The

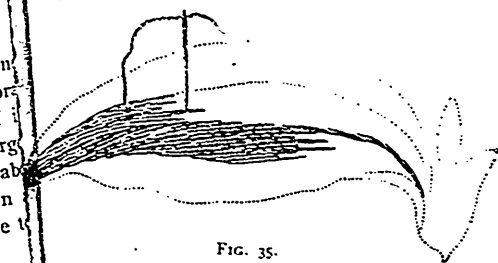


FIG. 35.

leaves which are parallel veined, are rich in color. These leaves may be worked in sections, after the fashion of those of the tiger lily (See Embroidery Lesson VIII, April 1900 issue), or they may be embroidered very effectively in Feather Stitch as indicated in Fig. 35. The sheaths about the stems are decidedly characteristic, and should be worked out for all they are as a means to suggestiveness.

These suggestions for embroidering the orchid may be used to good advantage in connection with Orchid Centerpiece Design, No. 15481, shown on a lighter page. Also see Design No. 1445.

ASK FOR B. & A. WASH SILKS IN PATENT HOLDERS.

I SILK

Lesson XVIII.—How to Embroider the Iris or Fleur-de-Lis.

BY L. BARTON WILSON.

The fleur-de-lis or iris is a flower after an artist's own heart. It is in every way a thing of beauty, in color, in form, and even in deportment, that is, it is a most satisfactory model, for it will pose for hours without any apparent change of position. Many flowers of less delicacy than this one will change their position with every modification of the light, so that it is difficult to get a good drawing.

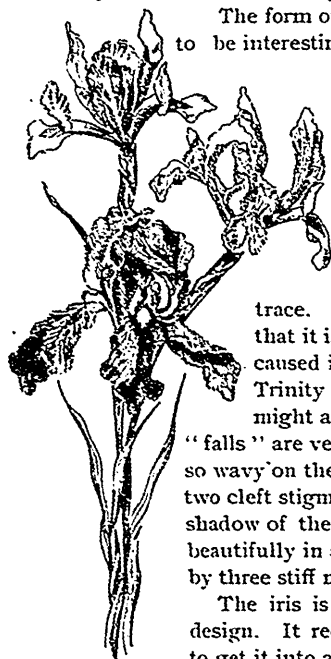


FIG. 36.

The form of this beautiful blossom is just complicated enough to be interesting without being in the least confusing. It is, moreover, crisp and sparkling, delicate in texture, yet so braced by its crisp ribs as to be wonderfully firm and dignified. No blossom could embody more qualities suitable to be suggested by a flag. It is a banner in itself, and no wonder it has been adopted as the emblem of a nation.

Every one is familiar with the conventionalized form of the fleur-de-lis (Fig. 37) and its development from the natural flower is not difficult to trace. See the pen and ink sketch, (Fig. 36). The fact that it is symmetrically arranged in parts of three has caused it to be used a great deal in church design as a Trinity symbol. Its petals are three, not six as one might at first glance imagine, because the three sepals "falls" are very like the petals. They are as long but are so wavy on the margins. The petals themselves rise above two cleft stigmas, which sometimes show golden against the shadow of the center of the flowers. These petals fold beautifully in an arch, supported as it were by three stiff midribs of gold.

The iris is not particularly adaptable in design. It requires considerable planning to get it into a given space in composition. It is rather stiff, and it is just as well to take it as it is as to try to modify the stems. A pretty arrangement is to place the spikes of blossoms diagonally in the corners with the long grass-like leaves around them, reaching out to the center of the sides. This is supposing we are ornamenting a square fabric. This arrangement forms a very pretty diamond-like figure, repeated four times. The problem of design is even more difficult on a round linen but it can be solved by turning the toward the centre and letting them be cut off by a band of buttonhole work.

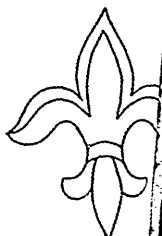


FIG. 37. CONVENTIONALIZED FORM OF FLEUR-DE-LIS.

THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLORED.

is in a way suggestive of a garden wall over which the flowers show and is a means to an end with motifs of this sort.

The subject of color as it relates to this flower is a theme for a poet and it is moreover another of the royal combinations of purple and gold. There is considerable variety in the color of the various species. The most familiar one is the German iris, which grows in our gardens and blooms in May or June. Of these there are deep purple, pale blue and white

marked with purple and yellow. The lower flower in our pen drawing is from this variety. The Spanish iris is a dainty little flower and is both yellow and purple. The standards are often blue and the falls bright yellow. See Colored Plate X. This slender blossom is also the

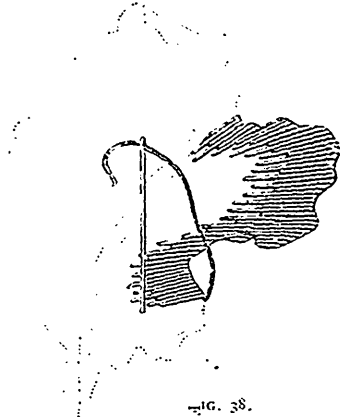


FIG. 38.



FIG. 39.

model of the upper flowers of the pen sketch. An exceedingly pretty feature, both as to form and color, is the yellow sheaths about the base of the flowers; as these are often dried there is an opportunity to introduce a touch of brown into them.

As to the method in embroidering this beautiful flower we might almost exhaust the most elaborate and sumptuous sorts of embroidery if we

should consider the fleur-de-lis in its greatest possibilities as a motif for needlework. It has been wrought for ages in the richest stuffs in purple flosses and gold thread. It has been used on church vestments and royal garments, on furniture coverings of kings, and on regal hangings.

Probably no other flower has been so much used in decorative art as this. A good motif for full embroidery because its petals are broad and present



FIG. 40.



FIG. 41.

surface sufficient for Feather stitch, but we shall not attempt to treat it from the standpoint of Feather stitch because that would be of less general service, but rather as worked in Long and Short stitch with some suggestion of opus plumarium in the widest parts.

The slant of the stitches is towards the center of the blossom, but the texture of

the petals indicate that they may be regarded in two sections, that is, as leaves with a central vein. The slant in towards this vein is slight, yet in the petals it is quite appar-

ent; it is less the case in the falls. Compare Figs. 38 and 39. The stigmas do not show in all the blossoms; where they do they are a bright gold, and should be embroidered first. See Fig. 40 and centers of pen drawing flowers.

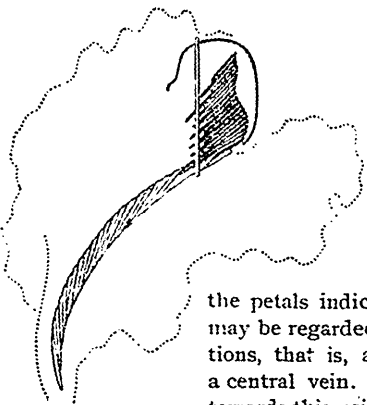


FIG. 42.



FIG. 43.

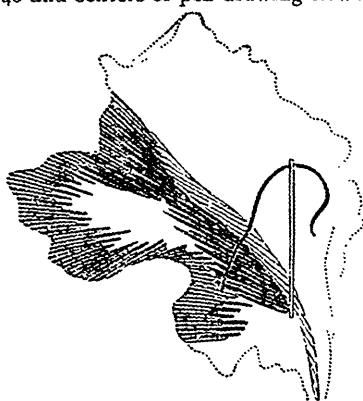


FIG. 44.

Shading is an important point in this large blossom. Consider the flower as a whole and remember that it must be made to seem round, especially the arch of the standards which is a hollow globe of silky petals. The falls below this must seem to curve out, so it is very important where the light is placed.

It should be brightest on the petals and falls where they curve out most. See pen and ink sketch, Fig. 36, for this distribution of light and shadow. Before attempting to lay in these shades work the midribs in gold in the petals, and in deep purple in the falls. See Fig. 41.

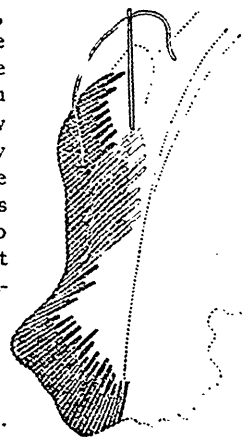


FIG. 45.

shades of yellow will be necessary, B. & A. 2013 and 2018, and five of purple B. & A. 2840, 2841, 2842, 2843, 2845. The ribs are slightly Overlap stitch and should be laid firm, though at the top the work on the petals will run into them so as to blend the two. See Fig. 42.

Lay in the first row of Long and Short stitches as in Fig. 43; blend in the second shade at the top, but let it leave the first row further down, and edge the midrib as in Fig. 44. These two shades need not be closely related if skilfully managed. They will be more

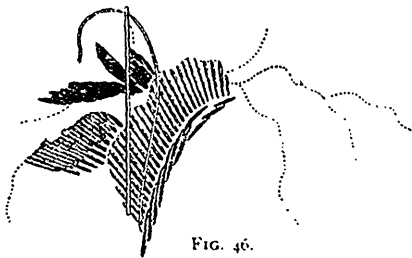


FIG. 46.

effective if as far apart as B. & A. 2840 and 2843, since the glossy quality of the petals makes the light and shadows quite clear cut and distinct. The surface will not be completely covered on the lower fall either, for if this large flower should be made a mass of stitchery on white linen it would look like a great dark blot. It must be kept decorative in effect, and dainty as well; too much work on it will destroy any chance of either result. The shadow on the falls must

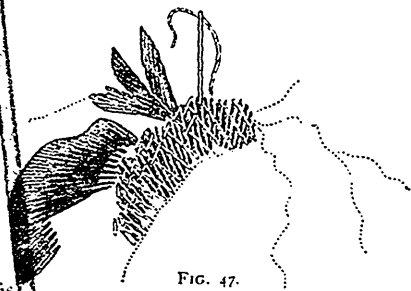


FIG. 47.

his s a ad be considered as related to the roundness of the whole. Let the light be on its great projection. See Fig. 45. There beautiful fringe or golden beard extending along central line of the falls below the stigmas. This should be worked out over the purple groundwork. Lay a row of deep yellow stitches from the vein slanting all in one direction (see Fig. 46), then these with the lighter yellow in the opposite direction. See Fig. 47. On the top of these lay a horizontal stitches to unite them a little, as this has a close effect. It is a brilliant spot of gold amidst the deep purple, and enriches and enlivens the whole flower. The effect of the light and falls, or rather of the high lights on the and falls, will be brightened and brought out

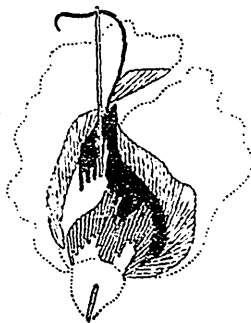


FIG. 48.

shadows on the parts back of them. The petal which shows back of in the foreground should come down dark behind the stigmas (see Fig. 48). Indeed all the work over which petals or sepals fall should be in the dark. Keep in mind all the time the modeling of this flower; it is far less

41.

ONLY

A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE.

dependent upon detail for its effect than upon the broad arrangement of light and shadow. The buds are deeper at the top than at their base, and may be embroidered after the fashion of morning-glory buds, since, like them, they are wrapped up as it were. See Fig. 49. The sheaths of these can also be worked in brown zogob. See colored plate X.

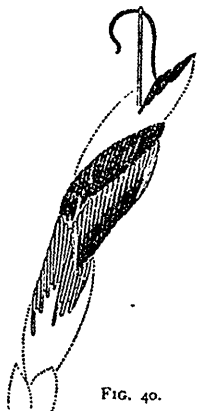


FIG. 40.

The leaves are sword-shaped and parallel veined. We will work them to the midrib, however, for as has been explained it is not practicable to embroider them parallel unless they are to be full. Slant the stitches as little as possible, however. It would be interesting to suggest ways of embroidering the iris on various rich fabrics, but it will probably be sufficient to say that the stitch direction, light and shade, etc., are all suggested above, and need only be carried out more completely in order to produce the most elaborate results. Some way we associate the iris with rich work, but it can be made quite as pleasing in simple stitchery. Colored Plate X embodies all the above instructions, with additional suggestions in the Spanish—the right hand blossom. It is very pretty to combine the two in design. A fleur-de-lis design for a centerpiece is given in this issue. See No. 669 C.

To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

Make a suds with "Ivory" or any other pure soap, using water not quite warm as the hand can bear. Wash quickly by squeezing the suds through and through the material. This motion will soon remove all dirt. Do not rub or wring. Use soft water if possible. Remember that soaking will ruin embroidery when nothing else will. Therefore wash quickly; then rinse in clear water and immediately place between two crash towels to dry. Do not fold or roll up, and do not expose to the sun (or even to the air any more than necessary while your embroidery is still damp. Proceed now to press the piece.

Place a piece of thick flannel on a soft padded board; upon this lay your needlework face (right side) down. Over this place a piece of clean dry linen or cotton cloth, on top of which a slightly wet cotton or linen cloth should be fully arranged. Press with a flatiron only moderately hot. Ordinarily, work outward from the center of the piece.

Another method called "quick drying under tension" is described on page 2881 in the January 1899 number of CORTICELLI HOME NEEDLEWORK. Copies can be supplied by the publishers for 10 cents each. Ask for the January 1899 magazine.

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDE

Centerpieces and Doilies.

Orchid Design No. No. 15481.

By ELENORA SOPHIA EMBUSHOFF.

Orchids are a most beautiful subject for embroidery although it must be confessed they are somewhat difficult for the amateur. The border of this design is also somewhat elaborate, but is very handsome.

Border.—The border should not be difficult to one familiar with the various embroidery stitches. Copies of the January 1899 CORTICELLI HOME NEEDLEWORK containing an explanation of these stitches can still be supplied for 10 cents each. The entire edge of the border is worked in Button hole stitch with Caspian Floss, White B. & A. 2002. The scroll figures which are underlaid with net are also worked in white, the outer edge in Outline stitch and the inner in Long and Short Buttonhole stitch. The scroll bands which form the rest of the border are worked on the edges in Caspian Floss, Green B. & A. 2742. For the outer edge use Outline stitch and for the inner Reverse Buttonhole stitch. Fill in the space between with Herringbone stitch (see Fig. IX a, page 45, January 1899 CORTICELLI HOME NEEDLEWORK) in Caspian Floss, White B. & A. 2002. The ground between the bands and the edge of the border is dotted with tiny round forms, which may be worked either in Satin stitch or French knots. For this use Filo Silk, Pink B. & A. 2881. The border is now complete with the exception of the lines running from the net figures to the edge of the border. Work these in Cat stitch with Caspian Floss, Green B. & A. 2742.

Flowers.—The work should now be laced into the frame for the solid embroidery. The orchid is a beautiful subject for the embroidery but should not be attempted by the novice. It will, however, well repay for the time and thought expended on it. Pink B. & A. 2880, 2881, 2882, 2883, 2884, 2885 may be used



ORCHID DESIGN No. 15481.

Flowers.—The work should now be laced into the frame for the solid embroidery. The orchid is a beautiful subject for the embroidery but should not be attempted by the novice. It will, however, well repay for the time and thought expended on it. Pink B. & A. 2880, 2881, 2882, 2883, 2884, 2885 may be used

UNIVERSAL IN POPULARITY—B. & A. WASII SILKS.

with good effect; the lighter shades for the long slender petals and the darker shades for the curious center. The center vein of the long petals is quite prominent and toward the center of the flower may be worked in several rows of Outline stitch, diminishing to a single line toward the tip. For this use the lightest shade of Pink B. & A. 2880, and in some petals Green B. & A. 2480. The body of the petals should be worked solid in Feather stitch, the stitches slanting from the edge toward the center vein. A careful study of each flower should be made before commencing work. Decide where the light falls and work accordingly. Some of the turnover tips of petals are effective worked in Green B. & A. 2480; for others use Pink B. & A. 2880. Use 2883, 2884, 2885, for the fan-shaped center, shading lighter toward the tongue. A little pale yellow B. & A. 2012 may here be used with good effect. The tongue is worked in Satin stitch with Yellow B. & A. 2016. The lines extending from the tongue onto the body of the leaf should be in 2885. The lower part of this fan-shaped petal is worked in Satin stitch with 2884, into which is shaded 2882. The space showing between this crook-shaped form at base of tongue is worked in Feather stitch with Pink B. & A. 2880.

Leaves.—The leaves are worked solid in Feather stitch, the stitches slanting toward the center vein. Use Green B. & A. 2480, 2180a, 2182, 2835. The stem is heavy and may be worked solid with the darker shades of green. (Difficult).

Materials: Filo Silk, 3 skeins each B. & A. 2880, 2881, 2882; 2 skeins each B. & A. 2883, 2884, 2885, 2480, 2180a, 2182, 2835; 1 skein each 2012, 2016. Caspian Floss, 8 skeins B. & A. 2002; 2 skeins B. & A. 2742. Dealers can furnish stamped linen of this design in 24 inch size only.



IT IS A PLEASURE TO HAVE YOUR SILK IN A HOLDER

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Honeysuckle Centerpiece Design No. 679A.

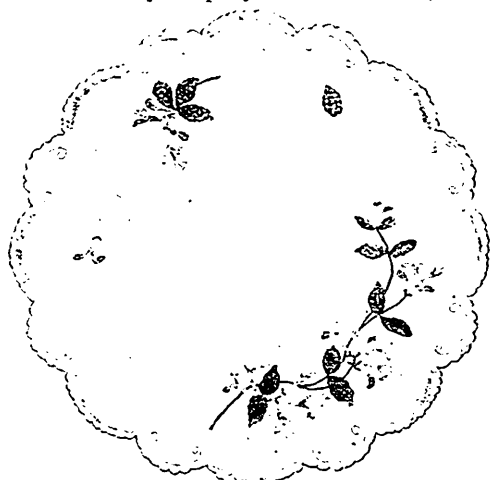
The graceful sprays of the honeysuckle lend themselves very effectively to embroidery.

Border.—The border is wonderfully simple and effective. The scallops are worked alternately in Long and Short and plain Buttonhole stitch with Caspian Floss, White, B. & A. 2002. Caspian Floss, Green B. & A. 2741 is shaded into the scallops worked in long and short stitch. The scroll lines just inside the other are worked in Outline stitch with Filo Silk, Green, B. & A. 2561.

Flowers.—The daintiest effect is obtained by working with Filo Silk, White B & A. 2002, shaded with Gray Green B. & A. 2281, with stamens in yellow B. & A. 2013, or, if preferred, some of the blossoms may be worked in Yellow B. & A. 2160b, 2161. 2162. The buds are worked principally in Green 2281, with White 2002. Use Feather stitch for the flowers and Outline stitch for the stamens.

Leaves.—Green B. & A. 2561, 2562, 2563, 2564 is used for the leaves which are worked in Long and Short stitch and veined with 2564. For the tiny sepals at the base of each flower use the lightest shade of Green B. & A. 2561. (Not difficult.)

Materials.—Filo Silk, 3 skeins B. & A. 2002 ; 1 skein each B. & A. 2281, 2013, 2160b, 2161, 2162, 2561, 2562, 2563, 2564. Caspian Floss, 6 skeins B. & A. 2002 ; 2 skeins B. & A. 2741. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes.



HONEYSUCKLE CENTERPIECE DESIGN No. 679 A.

Fuchsia Centerpiece Design No. A3664.

This design of fuchsias is very graceful, the arrangement of the flowers in clusters being particularly effective.

Border.—The scrolls forming the edge of the border are worked in plain buttonhole stitch with Caspian Floss, White B. & A. 2002. For the rest of the border use Caspian Floss, Green B. & A. 2742 and work in plain Buttonhole stitch.

OLD EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS

The cross bars are outlined with Caspian Floss, White B. & A. 2002, caught down where the lines intersect with a Cross stitch in Green B. & A. 2742. The background between the green scrolls and the edge of the border is dotted with French knots, in Caspian Floss, Yellow B. & A. 2636. The detail of this border is shown to good advantage by Fig. 237 page 290 in the October 1900 issue of CORTICELLI HOME NEEDLEWORK.

Flowers.—Fuchsias are somewhat difficult for the average amateur, chiefly on account of the stitch direction. The axis or center of the flower is at the top of the calyx or tube and at the Base of the four sepals. The stitch direction should therefore be to this point. There are many varieties of this flower, but perhaps one of the most satisfactory is the pink and white variety shown by Colored Plate XIV, in the January 1899 issue of CORTICELLI HOME NEEDLEWORK. For



FUCHSIA CENTERPIECE DESIGN NO. A 3664.

the sepals and calyx use Filo Silk, White B. & A. 2003, shading with Green B. & A. 2560; for the petals Pink B. & A. 2882, 2883; and for the stamens and pistil white or light pink tipped with Brown B. & A. 2123. The upper part of the calyx near the stem is in Green B. & A. 2562.

Leaves.—Work in Long and Short stitch with Green B. & A. 2560, 2561, 2562, 2563, 2564, and vein with one of the darker shades. The stem should be in Outline stitch (Somewhat difficult.)

Materials: Filo Silk, skeins each B. & A. 2003, 2560,

1 skein each B. & A. 2882, 2883, 2561, 2562, 2563, 2564, 2123. Caspian Floss, skeins B. & A. 2002; 4 skeins B. & A. 2742; 2 skeins B. & A. 2636. Dealer can furnish stamped linen of this design in 24 inch size only.

Dogwood Centerpiece Design No. 680 C.

The introduction of net into this embroidered centerpiece gives a very pretty effect.

Border.—Work the edge of the border in plain Buttonhole stitch with Caspian Floss, White B. & A. 2002. The scrolls surrounding the net are worked in S

B. & A. WASH SILKS ARE THE BEST IN THE WORLD.



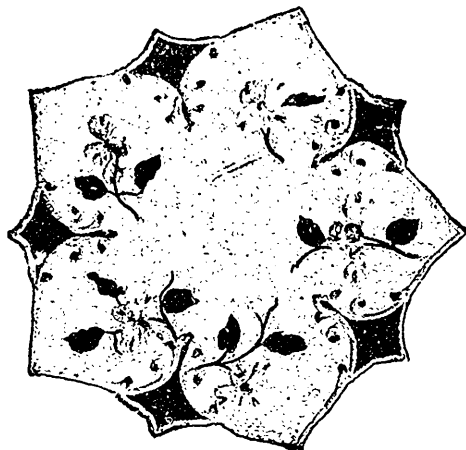
PURPLE IRIS.
COLORED PLATE X.

stitch with Caspian Floss, White B. & A. 2002, and shaded at the tips with Filo Silk, Pink B. & A. 2239, 2240a.

Flowers.—The irregular blossoms of the dogwood may be worked out very attractively with Filo Silk, White B. & A. 2002, shaded with Green B. & A. 2780, 2781. The notch which appears in each petal may be shaded with Pink B. & A. 2239, 2240a and Brown B. & A. 2443 2444. Work the flowers solid in Feather stitch in white, marking the shadows with delicate green the under side of the petals may be shaded in this manner also. Fill the centers with French knots in Filo Silk, Yellow B. & A. 2013, and Brown 2443.

Leaves.—Use Green B. & A. 2050, 2051, 2053, 2054, and for stem 2452, 2453. Dogwood stems are heavy and may therefore be worked solid. (Not difficult.)

Materials: Filo Silk, 3 skeins B. & A. 2002; 1 skein each B. & A. 2013, 2443, 2444, 2239, 2240a, 2452, 2453, 2050, 2051, 2053, 2054, 2780, 2781. Caspian Floss, 6 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes.



DOGWOOD CENTERPIECE DESIGN No. 680C.

Purple Iris Design No. 669C.

WITH BATTENBURG LACE EDGE.

COLORING PLATE X.

The beautiful blossoms of the fleur-de-lis or iris are reproduced actual size in this design. The design is excellent, and worked in the beautiful shades of royal purple and gold cannot fail to make a centerpiece of lasting beauty.

Border.—In basting on the braid be careful to turn all corners smoothly and keep the points distinct. The stitches used may be the simplest.

Flowers.—There are several variety of the iris, but the one incorporated in this design is the flower which is so generally familiar. Filo Silk, Purple B. & A. 2840, 2841, 2842, 2843, should be used with Yellow B & A. 2013, 2018. Embroidery Lesson XVIII, appearing elsewhere in this number, tells exactly how to embroider the fleur-de-lis. This should be carefully studied, and reference

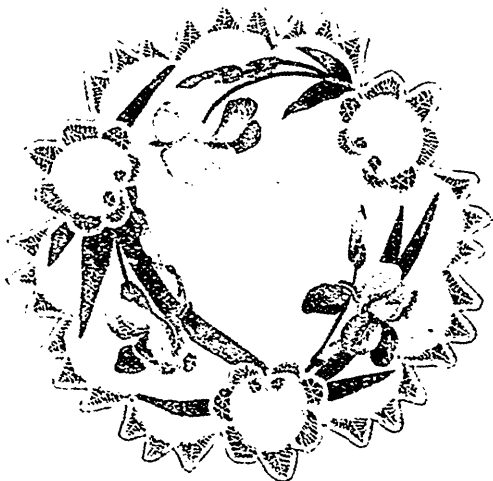
EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

should be made to Colored Plate X, which shows two different varieties. This plate is of special value as it was designed to accompany the embroidery lesson.

The iris buds are interesting, being laid in folds in the manner of the morning-glory.

Leaves.—The long sword-shaped leaves are parallel veined and should be worked in Filo Silk B. & A. 2050a, 2050, 2051, 2053. A little Brown B. & A. 2090b may be introduced with good effect. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2840, 2841, 2842, 2843, 2050a, 2050, 2051, 2053; 1 skein each B. & A. 2090b, 2013, 2018. 12 yards Battenburg Braid No. 6, 1 ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes.



PURPLE IRIS DESIGN No. 669 C.

Violet Design No. 15477.

Our designer has taken the liberty to fill the horn of plenty with violets. As an embroidery pattern it is a novelty, and will not be found difficult of execution.

Border.—The entire border is worked in plain Buttonhole stitch with Caspian Floss. White B. & A. 2002 is used for the two large scrolls in each corner, Green B. & A. 2782 for the scrolls next toward the center, and Golden Brown B. & A. 2161 for the two scrolls in the center of each side. The oval jewels which tip the green scrolls and connect the ones in golden brown are first padded with embroidery cotton (or a coarse silk of same shade), and worked in Satin stitch with Filo Silk, Lavender B. & A. 2690.

Flowers.—Violets are very easy to embroider, and success is assured to any worker who understands Feather stitch or solid embroidery. A thorough explanation of this most important stitch is given in the January 1899 issue of CORTICELLI HOME NEEDLEWORK. Copies of this issue can be supplied by the publishers for ten cents each. Use but two, or at the most three, shades of purple in each flower, as the effect of light and shades is much better given by so doing than by attempting to blend a number of shades in one flower, which is a common error.

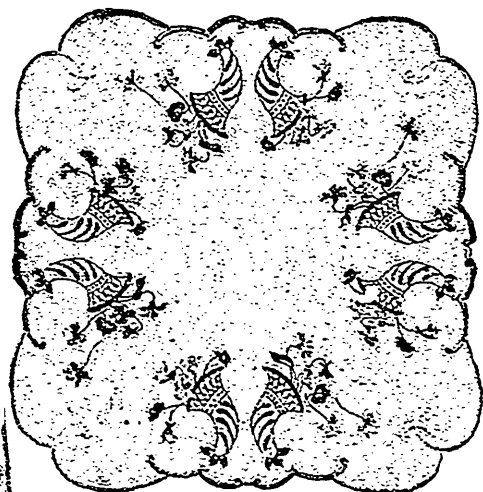
EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

Use 2690, 2790, 2791, 2792, 2794, 2795, making some flowers light and others almost entirely in 2795. Buds and half opened flowers should be in the darkest shades. In the centers of open flowers make a tiny stitch like an inverted V with Filo Silk, Yellow B. & A. 2631, and between these stitches take a short stitch with Filo Silk, Orange B. & A. 2640.

Leaves.—Use Filo Silk B. & A. 2562, 2563, 2564, 2565 for leaves and work either solid or in Long and Short stitch as preferred. Stems and veins should be worked in Outline stitch, and this part of the work should be completed before the solid embroidery is commenced. For both stems and veins 2565 is the proper shade to use.

Baskets.—The rims of the baskets holding the violets should be worked in Satin stitch with Filo Silk, Golden Brown B. & A. 2442, and the sides outlined with 2444. The jewels are in 2442, and the lines above and below them are outlined with 2444. For the cross bars connecting the upper line with rim of

basket use Filo Silk B. & A. 2441, and where the lines intersect make a small cross stitch with the same. The four forms which appears on each basket below the band of jewels should be worked in Satin stitch with Filo Silk, Golden Brown B. & A. 2441, 2442, 2443, 2444, using 2441, for the upper one, 2442 next, and so on. The leaf form on which the basket rests is worked in Long and short stitch with Caspian Floss, 2161. (Easy.)



VIOLET DESIGN 15477.

2795, 2631 2640. Caspian Floss, 3 skeins B. & A. 2002; 1 skein each B. & A. 2161, 2782. Dealers can furnish stamped linen of this design in 24 inch size only.

Caution in Washing Art Embroideries.

While good silk is a necessity, a good soap is equally important. Quick washing in suds made with "Ivory," or any other pure soap, and plenty of clean water as hot as the hands can bear, will insure success. See rules on page 28.

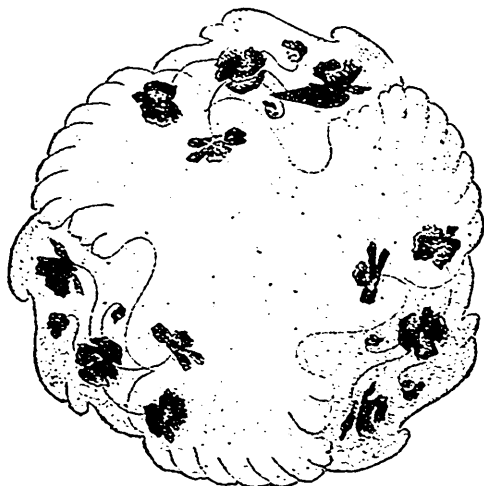
INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

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Red Poppy Centerpiece Design No. A 3669.

Poppies are always effective on linen. This centerpiece is unique in having a portion of the background filled in Darning stitch.

Border.—The large shells which form part of the border are worked in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002, the lines connecting them being outlined with the same. When this is completed the outer edge of the shells should be worked with a narrow row of Buttonhole stitches with Caspian Floss, Green B. & A. 2783, taken over the row of white already worked. These stitches should not be more than an eighth of an inch in length, and should be about that distance apart. A row of Outline stitches should now be carried between



RED POPPY CENTERPIECE DESIGN NO. A. 3669.

the shells parallel with the line of white already worked. The scrolls which form the remainder of the edge are worked in exactly the same manner, first in Long and Short Buttonhole stitch with White B. & A. 2002, and then in plain Buttonhole stitch, with green B. & A. 2783. A very effective background for the flower embroidery is formed by filling in the space between the scrolls forming the edge of the design and the lines connecting the shells in Darning stitch with Caspian Floss, Green B. & A. 2781.

Flowers.—Filo Silk, Red B. & A. 2132, 2133, 2134, should be used for the flowers, which are worked solid in Feather stitch. As poppies are more or less cup-shaped, the shadow would naturally fall near the center of the flower. Red 2134 should, therefore, be used near the centers of the flowers, and the edges of the petals be lighter. In instances where the edge of the petal falls over and the light strikes the center of the petal, this part should be in the light and the edge of petal in the darker shade. The centers of the open flowers have a very characteristic seed vessel, which is worked solid with Green B. & A. 2564 and surrounded by stamens in Knot and Stem stitch, in Green 2560, and Black 2000. Buds should be worked with red 2134. For calix of buds use Green 2563 and 2564. Work stem in Outline stitch with Filo Silk B. & A. 2564. (Not difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2132, 2133, 2134; 1 skein each B. & A. 2000, 2560, 2563, 2564, 2565. Caspian Floss, 5 skeins B. & A. 2002.

B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE.



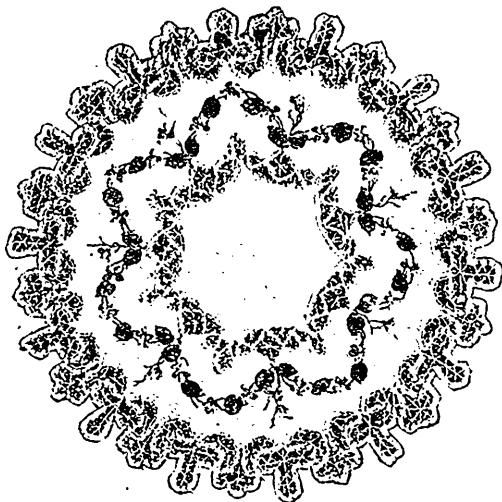
ORCHID.
COLORED PLATE IX.

skeins each B. & A. 2781, 2783. Dealers can furnish stamped linen of this design in 22 inch size.

Violet Centerpiece Design No. 699 B.

WITH BATTENBURG LACE EDGE.

The simplicity of and rapidity with which this design may be executed will commend it to many. The edge is of Battenburg lace, and there is also a lace insertion in the center from which the linen is cut. Baste the braid carefully on the pattern, and where the edges touch sew together. The lace stitches used are Spinning Wheel Rosette and Sorrento Bar, which are made with No. 100 thread. When the embroidery and lace work are finished, the linen is cut away from under the lace edge and insertion, making a very dainty finish. The lace stitches are described in the July 1899 and July 1900 issues of CORTICELLI HOME NEEDLEWORK. We advise lace workers not already supplied with these two numbers to order them at once while they are still in print. Price, 10 cents each.



VIOLET CENTERPIECE DESIGN NO. 699 B.

Flowers.—The festooned wreath of violets is very pleasing. Shades B. & A. 2520 b, 2520, 2610, 2611, 2612 may be used. Work the upper petals in the lighter shades, shading darker toward the center. The lower petals should be still darker. Three shades in a single flower are ample. Variety in coloring is obtained by using different shades in different flowers. Work buds and half-opened flowers in the darkest shades. A few stitches in Orange B. & A. 2640 should be worked in the center of each flower.

Leaves.—Use Green B. & A. 2282, 2283, 2284, 2285 for the leaves, working in Long and Short stitch, and using Outline stitch for the stems, which are worked in 2284. Use the same shade for the bud calyxes. (Easy.)

Materials: Filo Silk, 2 skeins each B. & A. 2610, 2611; 1 skein each B. & A. 2282, 2283, 2284, 2285, 2520b, 2520, 2612, 2640. 15 yards Battenburg Braid No. 6. 1 ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18 and 22 inch sizes.

ASK FOR B. & A. WASH SILKS IN PATENT HOLDERS.

Orchid Centerpiece Design No. 1445.

COLORED PLATE IX.

BY ELNORA SOPHIA EMBSHOFF.

The orchid is worthy of much more attention from embroiderers than it now receives. To be sure it is a flower of many and varied forms, but this only serves to make the work more interesting. There are many varieties. The one selected design is shown by Colored Plate IX and is the subject of the embroidery lesson on page 19 of this issue.

Border.—The long scrolls which form part of the border are worked on the edge in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002. The scrolls and lines just above the buttonhole edge are worked in Outline stitch with the same, using Long and Short stitch where the scrolls widen. The rest of the scalloped edge is worked in plain Buttonhole stitch with White B. & A. 2002. Caspian Floss, B. & A. 2740, is used for the cross bars just above these scallops, and a tiny stitch of White B. & A. 2002 is worked where the bars intersect.

The small figures in the border are worked with Caspian Floss, Pink B. & A. 2670.

Flowers.—The border completed, the linen should be laced into the frame or hoop for the solid embroidery. It is best to embroider the lip of the flower first. The peculiar markings are shown by Colored Plate IX. Orange B. & A. 2638 and Red B. & A. 2066 may be used for the spots and centers. Filo Silk, White B. & A. 2001, Pink B. & A. 2060, 2060a, 2060b, 2061a, Green B. & A. 2281, and Red B. & A. 2066 is used for the rest of the flowers. The stitch direction in the surrounding petals is in every case toward



ORCHID CENTERPIECE DESIGN No. 1445.

the stem or center of the flower. Long and Short stitch may be used, two or three rows being sufficient to cover the petals as shown by plate.

Leaves.—The leaves are worked in Long and Short stitch with Green B. & A. 2050a, 2050, 2051, 2053. The stems should be worked solid in either Twisted Outline or Tapestry stitch, the stitches being parallel in direction. For this use Red Brown B. & A. 2090b, 2092. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins B. & A. 2060b; 1 skein each B. & A. 2281, 2090b.

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.



BRIDE ROSE.
COLORED PLATE XI.

2092, 2060. 2060a, 2061a, 2066, 2001, 2638, 2050a, 2050, 2051, 2053. Caspian Floss, 6 skeins B. & A. 2002; 1 skein each B. & A. 2670, 2740. Dealers can furnish stamped linen of this design in 22 inch size only.

Bride Rose Centerpiece Design No. 678 B.

COLORED PLATE XI.

In selecting a design of double roses one showing the side of the rose should be chosen. This simplifies the work amazingly, for every one will admit that considerable skill is necessary to embroider this flower.

Border.—A border in delicate green and white is always an addition to a centerpiece. It adds to its effectiveness and at the same time is not obtrusive. The long scrolls are worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002, and Filo Silk, Green B. & A. 2740, is shaded into the knobs. The leaf-shaped forms are worked in Long and Short stitch with white and shaded with Green B. & A. 2740. Work the fan scallops in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002, and shade with green as before. The small scrolls directly above these fans are worked in Satin stitch with Filo Silk, Green B. & A. 2740.



BRIDE ROSE CENTERPIECE DESIGN No. 678 B.

Flowers.—Filo Silk, White B. & A. 2001, is used for the body of the flower, and the shading is expressed with Gray B. & A. 2872. A delicate shade of Yellow B. & A. 2771 is also used for tinting beneath turnover edges of petals. In working these edges it is sometimes desirable to give a raised effect, and this may be obtained by working a few long stitches directly down the center, using the same silk as for covering and not a heavy filling. The embroidery lesson on the double rose in the January 1900 issue of CORTICELLI HOME NEEDLEWORK should be referred to, as it explains at length the method of shading and stitch direction.

Leaves.—Use Filo Silk B. & A. 2050a, 2050, 2051, 2052, working in Long and Short stitch, in some leaves covering the entire leaf. The veins may be outlined with Terra Cotta B. & A. 2020b. The stems are worked in a similar manner to the

THE MOST DELICATE WORK IS DONE WITH B. & A. SILKS.

wild rose but somewhat heavier, and Terra Cotta B. & A. 2090b is used in the thorns. (Difficult.)

Materials : Filo Silk, 3 skeins B. & A. 2001 ; 2 skeins each B. & A. 2050, 2051, 2740 ; 1 skein each B. & A. 2771, 2090b, 2872, 2050a, 2052. Caspian Floss, 9 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

Bachelor Button Centerpiece Design No. 687 B.

Simple borders are to be preferred for a flower design as they do not detract from the design proper. The more inconspicuous in coloring the better. This is why borders worked entirely in white are so satisfactory. The bachelor button



BACHELOR BUTTON CENTERPIECE DESIGN No. 687 B.

is popular with embroiderers both because it is a graceful subject and because blue flowers are more or less rare. An embroidery lesson in the October 1900 CORTICELLI HOME NEEDLEWORK gives in detail the method of working, and Colored Plate XXI in the July 1900 CORTICELLI HOME NEEDLEWORK shows shading and stitch direction. Both of these numbers can be supplied for 10 cents each.

Border. — Caspian Floss, White B. & A. 2002, is used for the points which form the edge and for the overlapping bars, which are worked in Button-hole stitch. The rest of the

bars are worked in Satin stitch with Filo Silk, Brown B. & A. 2442. Shade Filo Silk, Brown B. & A. 2441, into the right hand side of each pointed scallop.

Flowers.—The bachelor button should be treated as a composite flower, and each separate floweret should be kept distinct. A side view of the flower will show both side and face of these tiny forms. It is best not to work the star-shaped faces solid, as they are tiny and the stitches must be carefully laid. The shades of silk to use are Blue B. & A. 2710, 2711, 2712, 2713, 2714. Work the floweret nearest the eye in the lightest shade, the ones behind in the next shade, and on. In a cluster of these flowers variety may be obtained by commencing with the second or third shade and working darker as before. Where the centers show, they may be filled with French knots in Filo Silk, Terra Cotta B. & A. 2090

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILK

2090b, as shown by Colored Plate XXI referred to, and a single French knot may be placed. The stems are worked in a double line of Outline stitch with B. & A. 2053 in the center of each small floweret. The bulb or calyx is first covered in Satin stitch with Filo Silk, Green B. & A. 2053, and then crossed with Terra Cotta B. & A. 2090b, caught down where the lines intersect with B. & A. 2090a.

Leaves.—Work the leaves in Long and Short stitch on both edges with Filo Silk B. & A. 2050a, 2051, 2053. The stems are worked on a double line of Outline stitch with B. & A. 2053. (Not difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2711, 2712, 2713; 1 skein each B. & A. 2090a, 2090b, 2441, 2442, 2050a, 2051, 2053, 2710, 2714. Caspian Floss, 6 skeins B. & A. 2002. Dealers can furnish stamped Linen of this design in 9, 12, 18, and 22 inch sizes.

Poppy Centerpiece Design No. 1471.

BY E. & P. VERGES.

The lace border of this centerpiece is rich and elaborate in the extreme. A large number of rings of various sizes are used, and a variety of lace stitches are introduced, such as Venetian and Sorrento Point, D'Alençon Bars, Spiders, etc. The braid should be carefully basted and sewed down securely along the edges which join the linen center. A row of purling finishes the outer edge. When the lace work is completed the linen should be put into the frame or hoop for the flower embroidery.



POPPY CENTERPIECE DESIGN NO. 1471.

Flowers.—Filo Silk, Red B. & A. 2060b, 2061, 2061a, 2062, 2062a, 2063, 2065, should be selected. The flowers are large and the embroidery may be quite bold. A half solid effect is the best, working each petal in several rows of Long and Short stitch. Remember that there is always a shadow directly under turnover edges of petals, and use the darkest shades. The "movers" themselves should be the lighter shades of the line of colors suggested. The seed cups in centers of the open flowers are worked solid in Green B. & A. 2051, the

ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILKS.

stitches slanting from the edge to the center. At equal distances apart run stitches in Red B. & A. 2065 from the center to the edge. Put the stamens with Green B. & A. 2050 and work the tip with French Knots in Green 2050 and Red 2065. Use this treatment also for the seed vessels from which the petals have fallen.

Stems.—In working the stems use Filo Silk, Green B. & A. 2050, 2051, 2052, 2053, and work in several rows of Outline stitch. Use the same shades for the calyxes of buds, and for the tiny stitches which indicate the hairy appearance of the poppy stems. (Somewhat difficult.)

Materials: Filo Silk, 3 skeins B. & A. 2062; 2 skeins each 2061a, 2062a, 2063, 2050, 2051, 2052, 2053; 1 skein each B. & A. 2060b, 2061, 2065. 12 yards Battenberg Braid No. 308-18. 4 yards Purling No. 145. 3 balls Petit-Moulin Thread No. 250. Battenberg Rings, 52 No. 505, 36 No. 503, 24 No. 502. Dealers can furnish stamped linen of this design in 24 inch size only.

Carnation Centerpiece Design No. 669 B.

Carnations are a bit unsatisfactory for embroidery and require careful treatment. The drawing of this design is good in that clusters of the flowers are carelessly arranged above the lace edge. The carnation is an upright, sturdy flower, and does not adapt itself readily to combinations.

Border.—Baste the braid carefully on the design and put in the lace stitches, which may be very simple—and the more lacy the better.

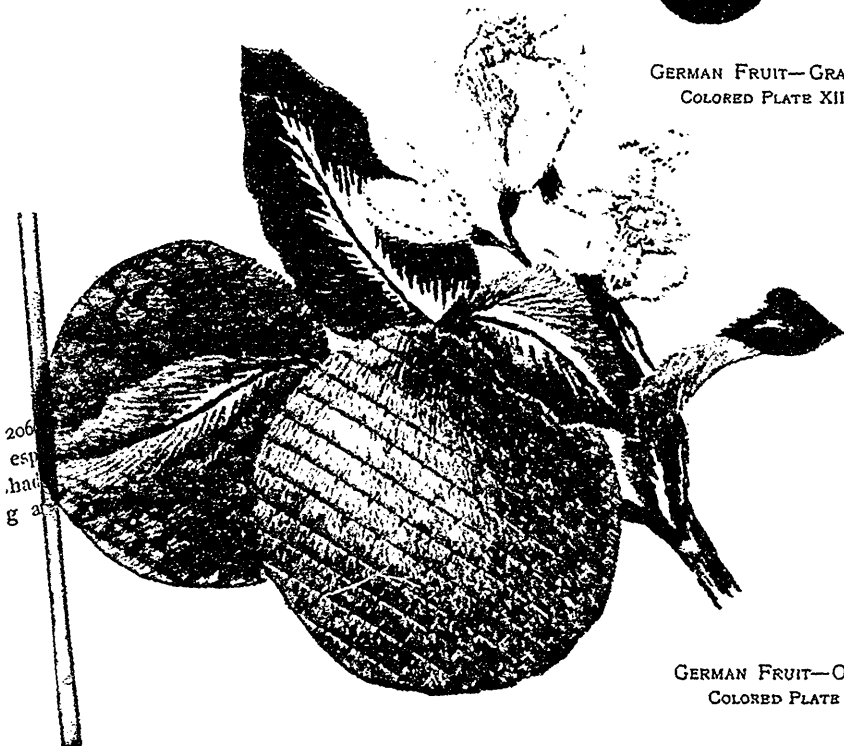
Flowers.—As has been intimated the carnation needs to be carefully handled. If embroidered solid the effect is inclined to be blotchy: so perhaps the most satisfactory method is to work in Long and Short stitch, keeping each petal distinct. Pink carnations show well on white linen and an occasional red one may be used to give depth. Use Filo Silk, Pink B. & A. 2060b, 2061, 2061a and Red 2062, 2062a, 2064. The outer petals and especially those which turn toward the front are worked in the lightest shade; the next petals back one shade darker and so on. One row of Long and



CARNATION CENTERPIECE DESIGN No. 669 B.



GERMAN FRUIT—GRAPES
COLORED PLATE XII.



GERMAN FRUIT—ORANGES.
COLORED PLATE XIII.

Short stitch on each petal will be enough, but be sure to work down the sides of each petal on the one below. Another especial point is to preserve the fringed edge of the petals. The points of the sepals are worked in Long and Short stitch, and the stitches continued down the sides to the cup at the base of the calyx. This cup is worked in similar manner and the stitches continued down into the stem.

Leaves.—The foliage of the carnation is worked in Green B. & A. 2050a, 2050, 2051, 2053. A double line of Outline stitch may be used for the stems and the leaves should be worked in Long and Short stitch. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2060b, 2061, 2061a; 1 skein each B. & A. 2060, 2062, 2062a, 2064, 2050a, 2050, 2051, 2053. 12 yards Battenberg Braid No. 6. 1 ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes.

Grape Centerpiece Design for Couched Embroidery No. 1446.

GERMAN CONVENTIONAL WORK ON FRUIT.

COLORÉD PLATE XII.

BY ELNORA SOPHIA EMESHOF,

COLORÉD PLATE BY MRS. L. PARTON WILSON.

This is a most elaborate and beautiful centerpiece design. Good fruit designs are rare, and the novel treatment of this one makes it the more conspicuous. The name "German Fruit" is derived from the method of working the grapes. This is very clearly shown by Colored Plate XII.

Border.—The scalloped edges and scrolls are worked with Caspian Floss, White B. & A. 2002. The cross bars are also white with tiny cross stitches of Green B. & A. 2050a where the lines intersect. Work the dots above the scallops in satin stitch with Golden Brown B. & A. 2161. The four heart-shaped forms in the border are worked in Filo Silk, Green



GRAPE CENTERPIECE DESIGN FOR COUCHED EMBROIDERY,
No. 1446.

B. & A. 2051, 2052, 2053, 2054. Commence at the tip with the lightest

THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.

shade and work darker toward the base. Each tiny section should first be padded slightly and then worked in Satin stitch. These forms are outlined with Caspian Floss, White 2002.

Grapes.—Filo Silk, Purple B. & A. 2520b, 2520, 2610, 2611, 2612, 2613, 2614, is used for the grapes, using the lighter shades in one and darker in another, and putting the high light on each on the side where it would naturally fall by reason of the roundness of the grape. Be careful to keep the grape round. First work in Satin stitch and then cover with couching stitch, using a double thread of Filo Silk. See Colored Plate XII. Couchéd embroidery is described in the January 1899 issue of CORTICELLI HOME NEEDLEWORK on pages 33, 34, and 35. Copies of this issue can still be supplied by the publishers on receipt of 10 cents.

Leaves.—The leaves are worked in Long and Short stitch with Green B. & A. 2050b, 2050a, 2050, 2051, 2052, 2053, 2054, using in some of the leaves a little Brown B. & A. 2090b. Work the Veins in Outline stitch with Green B. & A. 2053. Like other woody stems, that of the grape is worked partly solid by rows of stitches irregular as to length, as shown by the Colored Plate referred to. The stems in the fruit cluster are worked on both edges in Outline stitch. Use Filo Silk, Green B. & A. 2053 and Brown B. & A. 2090b. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each B. A. 2090b, 2161, 2520b, 2520, 2610, 2611, 2612, 2613, 2614, 2050b, 2050a, 2050, 2051, 2052, 2053, 2054. Caspian Floss, 6 skeins B. & A. 2002; 1 skein B. & A. 2050a. Dealers can furnish stamped linen of this design in 22 inch size only.

Chrysanthemum Centerpiece Design No. 1470.

FRONTISPIECE.

By E. & P. VERGES.

Battenberg lace, Flemish net, and solid embroidery unite in making a centerpiece of rare beauty, as shown by the frontispiece. The center is of fine linen and the four corners are of Battenberg lace and net, on which long-stemmed chrysanthemums are carelessly arranged.

The net is first basted on the foundation linen, then the lace braid is put on. The edges which touch the linen should be carefully sewed down as should also the edges of the braid bordering the net. The braid being carefully basted, put in the lace stitches, which may be as elaborate as the individual worker may fancy. It might be suggested that the same arrangement of stitches be used in each corner. Finish the entire edge of the lace work with purling. We are now ready for the flowers, which should be embroidered in a frame or hoop. When they are completed the piece should be pressed, the bastings removed, and the linen carefully cut away from under the lace and net. Be careful in cutting around the stems and petals not to cut the stitches or the net ground. Now cut

B. & A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.

away such portions of the net as may extend under the lace, and you will have completed a most exquisite piece of needlework.

Flowers.—Use Filo Silk, Pink B. & A. 2671, 2672, 2673, 2674, 2675, and work the flowers in almost full embroidery. Colored Plate XXIII in the July 1900 issue of CORTICELLI HOME NEEDLEWORK shows the yellow chrysanthemum, but is of value as a study in shading and stitch direction. This number can be supplied for 10 cents.

Leaves.—For the leaves use Filo Silk, Green B. & A. 2180, 2180a, 2181, 2182, 2183. Use the lighter shades for the edges of the leaves and shade darker toward the center. For veins use B. & A. 2183. As the stems are to be brought into relief by the net, it is best to work them nearly solid, using several rows of Twisted Outline stitch. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2671, 2672, 2673, 2674, 2675, 2180a, 2181, 2182; 1 skein each B. & A. 2180, 2183. 24 yards Battenburg Braid No. 308.12. 6 yards Purling No. 145. 2 balls No. 300 Petit-Moulin Thread. $\frac{1}{4}$ yard Flemish net. Dealers can furnish stamped linen of this design in 24 inch size only.

Orange Design for Couched Embroidery No. 1443.

GERMAN CONVENTIONAL WORK ON FRUIT.

COLORED PLATE XIII.

BY ELNORA SOPHIA EMBHOFF.

COLORED PLATE BY MRS. L. BARTON WILSON.

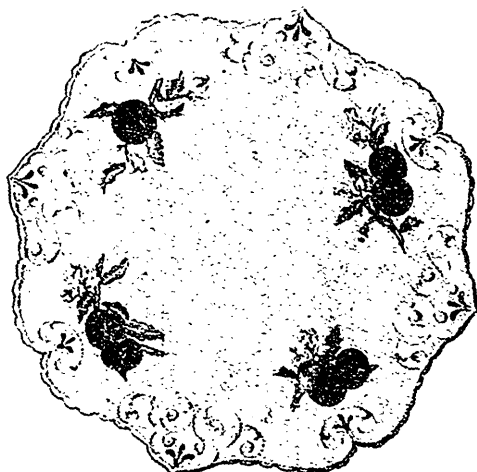
This is a very effective conventional design for couched embroidery. The leaves, flowers and border are worked the same as in any centerpiece, but the name is derived from the method used for the fruit. As a novelty it is to be highly commended.

Border.—The scalloped edge of the border is worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002. The line just above it is worked in Outline stitch with the same. The scrolls are all worked in Satin and Outline stitch as called for by the design. Use Caspian Floss, White B. & A. 2002 for the first section of the large scrolls on each side of the centerpiece. Green B. & A. 2560 is used for the other scrolls. The small fleur-de-lis figures are worked in Satin stitch with Filo Silk, Yellow B. & A. 2635.

Flowers.—Work in Long and Short stitch with Filo Silk, White B. & A. 2003 and shade a little Green B. & A. 2560 toward the base of the petals and elsewhere to express shadow. Some of the flowers may have several rows of Long and Short stitch. The stamens, which show in nearly all the flowers, are worked with Filo Silk, Yellow B. & A. 2015.

NT. DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

Fruit.—It is not an especially difficult matter to embroider the oranges, but the work needs to be carefully done. In the first place, the oranges are worked in Feather stitch, the stitches conforming to the shape and shading so as to make them *round*. They are then covered with rows of couching, laid very carefully at equal distances apart. Use a double thread of Filo Silk. On the light colored



ORANGE DESIGN FOR COUCHED EMBROIDERY No. 1443.
2636, 2637, 2638, 2639, 2640. Caspian Floss, 6 skeins B. & A. 200. ; 1 skein B. & A. 2560. Dealers can furnish stamped linen of this design in 22 inch size only.

oranges use a darker shade for couching, and on darker ones a lighter shade may be used. Colored Plate XIII shows exactly how the work is done. Use Filo Silk, Yellow B. & A. 2635, 2636, 2637, 2638, 2639, 2640.

Leaves.—The leaves are worked in Long and Short stitch with 2244, 2560, 2561, 2562, 2563, 2564 and the center vein outlined with 2563. The stems should be worked as indicated by Colored Plate XIII, half solid. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2015, 2003, 2244, 2560, 2561, 2562, 2563, 2564, 2635.

Wild Rose Centerpiece Design No. 698 A.

WITH BATTENBURG LACE EDGE.

This is an especially good design for a beginner in both embroidery and lace making. The pattern of the border is easily followed and the braid need be cut but little. In basting on the braid always baste the outer edge of curves. This will keep this edge straight and when the inner edge is whipped into position the pattern is perfectly flat and smooth for the lace stitches. These are simple, consisting of Plain Russian, Sorrento Bar, Spinning Wheel Rosette, and Single Net. The trefoil leaves at regular distances around the border are worked in Long and Short stitch with Caspian Floss, White B. & A. 2002, and the round forms at the bottom worked solid with the same.

Flowers.—Long and Short stitch is to be preferred to solid embroidery.

IT IS A PLEASURE TO HAVE YOUR SILK IN A HOLDER.

Filo Silk, Pink B. & A. 2237, 2470, 2471, 2472. Commence on the edge of the petals with one of the deeper shades and shade lighter toward the center. Variety of coloring is obtained by combining different shades in different flowers, that is, commencing on the edge with different colors. The centers are worked solid in Satin stitch with Green B. & A. 2560 and the stamens in Knot and Stem stitch with yellow B. & A. 2013 and 2017. The longer stamens are in the darker shade and the shorter ones in 2013.



WILD ROSE CENTERPIECE DESIGN NO. 698 A.

Leaves. — The leaves are worked in Long and Short stitch with B. & A. 2560, 2562, 2563, 2564, and the stems are in Outline stitch with 2563.

The embroidery and lace edge being completed, the piece should be pressed and the linen cut away from under the edge. (Easy.)

Materials: Filo Silk, 2 skeins each B. & A. 2470, 2471; 1 skein each B. & A. 2013, 2017, 2237, 2472, 2560, 2562, 2563, 2564 Caspian Floss, 1 skein B. & A. 2002. 12 yards Battenburg Braid No. 6. 1 ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18 and 22 inch sizes.

Violet Centerpiece Design No. 698 B.

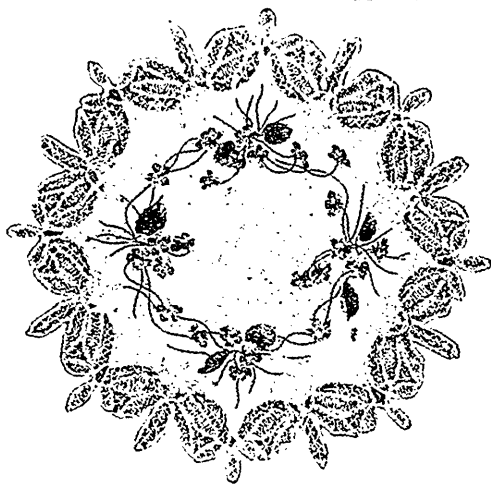
WITH BATTENBURG LACE EDGE.

This attractive design may be obtained in several different flowers. The violet design here shown is popular on account of its simplicity and attractive coloring. The border is very lacy and makes a most effective finish. First stitch the braid carefully in position and secure where the edges touch. Many different stitches may be used, as Plain Russian, Sorrento Bar, Spinning Wheel, Simplet, and Single Net. The trefoil leaves which appear at equal intervals along the inner edge are worked in Long and Short stitch with Caspian Floss, White B. & A. 2002, and the central vein of each section outlined with the same. The stems at the base of each leaf are worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002.

Flowers.—Filo Silk, B. & A. 2520b, 2620, 2610, 2611, 2612 is a good line of

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colors in use. Work the two upper petals in the lighter shades, working



VIOLET CENTERPIECE DESIGN No. 698 B.

2283, 2284, 2285, and work the stems in Outline stitch. (Easy.)

Materials: Filo Silk, 1 skein B. & A. 2282, 2283, 2284, 2285, 2520b, 2520, 2610, 2511, 2612, 2640. Caspian Floss, 1 skein B. & A. 2002. 12 yards Battenburg Braid No. 6. 1 ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18 and 22 inch sizes.

darker toward the center of the flower, and make the lower petals much darker. Do not attempt too much shading. This should be said emphatically to the novice, whose firm idea it is that three or four shades should be used in each petal. Three or four shades in a simple flower, such as the violet, are ample. Variety in coloring is obtained by using different shades in different flowers. In the centers of the open flowers make a few stitches with Filo Silk, Orange B. & A. 2640.

Leaves.—Work in Long and Short stitch with B. & A. 2282,

Heliotrope Centerpiece Design No. 1444.

COLORED PLATE XIV.

By Elnora Sophia Embshoff.

The heliotrope is a flower which needs to be very delicately expressed. The success of the embroidery depends upon this. It is fortunately a flower which can be easily obtained. This centerpiece was designed specially to accompany Colored Plate XIV and embodies the sprays shown by this plate.

Border.—The entire edge of the border is worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002. The scrolls just inside are worked in Long and Short and Outline stitch with Caspian Floss, Green B. & A. 2740. For the remaining scrolls use White B. & A. 2002. The dots just above the buttonhole edge are slightly padded and then worked in Satin stitch with Filo Silk, Gold Brown 2160b. For the tiny dots in the cross-bar work use Filo Silk, Green B. & A. 2053, and work the connecting lines with Caspian Floss, White 2002.

ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILK



HELIOTROPE.
COLORED PLATE XIV

Flowers.—Great care should be used in working the flowers. They are tiny and the stitches should be laid so as not to give a cramped appearance. One row of Long and Short stitch will be sufficient to cover. Purple B. & A. 2520b, 2520, 2610, 2611, 2612, 2613, 2614 are good shades to use, working a tiny bit of Green B. & A. 2051 into the center of each floweret. The colors deepen toward the tip of each spray and the buds are worked in the darkest shades. Colored Plate XIV will be found of much assistance, and a study of the natural flowers is recommended.

Leaves.—The leaves are worked in Long and Short stitch as shown by Colored Plate XIV. Use Filo Silk, Green B. & A. 2050a, 2050, 2051, 2052, 2053 and work the center veins in Outline stitch. The stems are worked in several rows of Twisted Outline stitch making them nearly solid. In the clusters of flowers the stems are worked in Outline stitch. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2160b, 2520b, 2520, 2610, 2611, 2612, 2613, 2614, 2050a, 2050, 2051, 2052, 2053. Caspian Floss, 5 skeins B. & A. 2002; 2 skeins B. & A. 2740. Dealers can furnish stamped linen of this design in 22 inch size only.



HELIOTROPE CENTERPIECE DESIGN NO. 1444.

The Proper Needles for Embroidery.

BY AN EXPERT NEEDLEWORKER.

While some may use the ordinary sewing needle, I believe the large majority of the best needleworkers prefer the long eyed or "Lightning needle," and this is the one recommended by nearly all the Societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of B. & A. Filo Silk which is to be embroidered into linen lawn, grass linen, or bolting cloth. For ready stamped linens use No. 8 or No. 9; for heavier linens use No. 8; and

If you cannot buy the needles you want in your city, send 10 cents in stamps to us, and we will send you the needles each of Lightning needles of sizes 7, 8, and 9, or by the paper of 25 needles, any size, 60 cents per paper, 6 papers for 50 cents. Other sizes can be had at the same price.

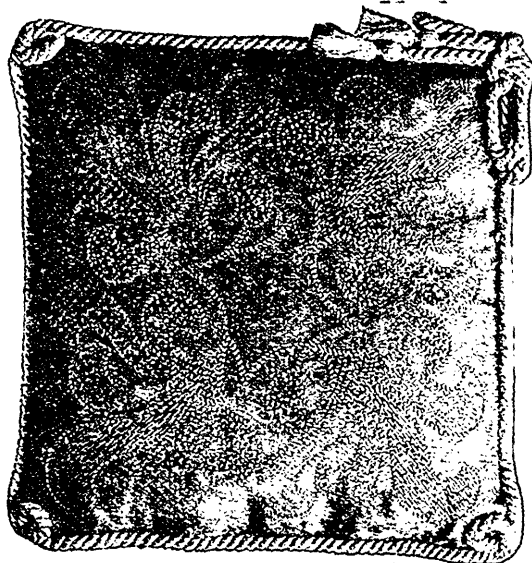
THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.

for butchers' linens, or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavier work in two threads of Filo Silk. Caspian Floss and Etching Silk require a No. 8 needle, and for Roman Floss a No. 4 needle is needed. For Rope Silk choose a No. 22 Chenille needle.* Lightning needles are the best, and I advise all needleworkers to insist upon having them.

Conventional Mountmellick Sofa Pillow Design No. 1497 B.

BY ELNORA SOPHIA EMBSHOFF.

This is a very simple design. It can be worked by anyone familiar with the simpler embroidery stitches. The foundation is light Delft Blue Panier



CONVENTIONAL MOUNTMELICK SOFA PILLOW DESIGN No. 1497 B.

The back of the cover is of the same material as the top, and the edge finished with a heavy white cotton cord, which is looped at three corners and fastened at the fourth with loops and ends. Select a pillow large enough to show off the design to good advantage. (Easy.)

Materials: B. & A. Mountmellick Embroidery Silk, 12 skeins, White 2002, size H, 18 skeins, White 2002, size G. 3 skeins, Blue 2754, size G. 5 yards White Cord No. 400. Dealers can furnish pillow covers stamped with this design 24 x 48 inch size.

*Chenille needles for use with Rope Silk may be had by addressing the publishers of CORTICELLI HOME NEEDLEWORK and enclosing stamps at the rate of 5 cents for each three needles wanted.

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cloth, and white B. & A. Mountmellick Embroidery Silk is used for the design. This is a very dainty combination of colors. The edge of the design is couched with B. & A. Mountmellick Embroidery Silk, size H White 2002, caught down with size G. Blue 2754. The large forms are now filled with French knots, Cross and Diamonding stitch as marked in the design, all in Mountmellick Embroidery Silk White 2002, size G. The Cross stitch work at the base of these figures is done in white with small Cross stitches of blue where the lines intersect.



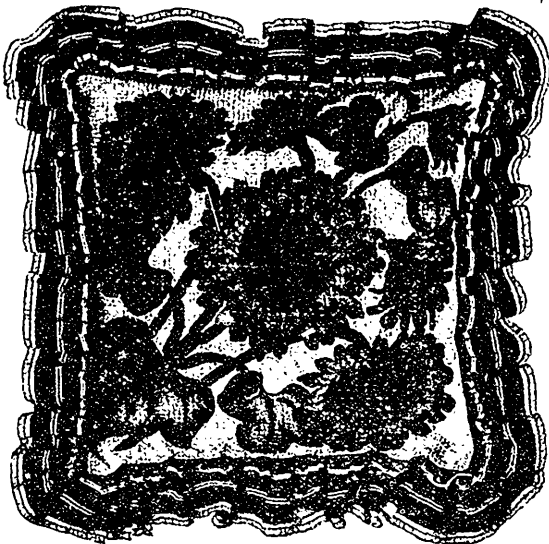
ROSE SOFA PILLOW.
COLORED PLATE XV

Sunflower Sofa Pillow Design No. 1495.

BY ELNORA SOPHIA EMBSHOFF.

This is an effective and showy pillow design, showing large sunflowers and leaves tinted on a cream German art canvas called Nacelle cloth. The edge is finished with a ruffle of shaded green ribbon.

The flower petals are worked in Long and Short stitch with Roman Floss, Yellow B. & A. 2014, 2015, 2016, 2017, 2018, 2019, and the centers filled with thickly with large French knots of Brown B. & A. 2164. Work a row of these knots around the edge of each center. The leaves are worked in Long and Short stitch with Roman Floss, Green B. & A. 2050a, 2050, 2051, 2053, 2054. Work the veins in two or three rows of Outline stitch with 2053, and four rows should be used on the stems, working them at equal distances apart. The work is very rapid and the entire design can be worked in a surprising short time. (Easy.)



SUNFLOWER SOFA PILLOW Design No. 1495.

Materials: Roman Floss, 3 skeins each B. & A. 2014, 2015, 2016, 2017, 2018, 2019, 2164, 2050a, 2050, 2051, 2053, 2054. 5 yards No. 2140 Shaded Satin Ribbon. Dealers can furnish pillow cover tinted with this design in 24 x 48 inch size.

Rose Sofa Pillow Design No. 459 C..

COLORED PLATE XV.

A handsomer pillow than this will be hard to find. Combining as it does bits of old rose and dull greens it gives just the touch of color needed among green furnishings, and deserves a conspicuous place among other pillows. The coloration is a delicate old rose ticking tinted lightly with black, which forms a background for the flower. The scrolls are outlined on both edges with a double band of Rope Silk, Black B. & A. 2000, couched down with Roman Floss, Green

ASK FOR B. & A. WASH SILKS IN PATENT HOLDERS.

B. & A. 2181. This should be done preferably before commencing on the flowers. Roman Floss is used entirely and the work is consequently very rapid. For the roses use Pink B. & A. 2671, 2240a, 2241, 2242, shading as indicated by the tinting. Each petal is worked in Long and Short stitch using two and sometimes three shades in a petals. Outline the veins with one of the darker reds, as 2242. In the leaves a number of shades of green may be used as B. & A. 2180, 2181, 2182, 2835, 2451, 2452, 2453. Work the leaves in Long and Short stitch, shading as indicated by the tinting. Two of the lighter shades are used for the sepals and the veins are outlined with B. & A. 2454. The stems are worked in what may be termed Overlap Tapestry stitch, using the darker shades of green. The back of the cover is the same shade as the top and the edge is finished with a ruffle of a deep red and delicate green satin ribbon. See Colored Plate XV. (Easy

Materials: Roman Floss, 4 skeins each B. & A. 2240a, 2241; 3 skeins each B. & A. 2242, 2181, 2452; 2 skeins each B. & A. 2671, 2180, 2182, 2835, 2451, 2453; 1 skein each B. & A. 2093, 2454. Rope Silk, 10 skeins B. & A. 2000. 5 yards 5 inch Fancy Satin Ribbon. Dealers can furnish pillow top stamped with this design 24 x 48 inch size.

Indian Chief Pillow Design No. 464 A.



INDIAN CHIEF PILLOW DESIGN NO. 464 A.

the tips, brown for the parts tinted in this color and white for the lower part of the feathers. Also work a little yellow just below the red tips. The head

The foundation of this pillow is gray art ticking, on which the design shows up to the best possible advantage. Roman Floss is used throughout, and the work is consequently very rapid. The blanket, war bonnet, etc., are tinted in various colors and are outlined in colored silk to correspond. In the blanket are used White B. & A. 2000; Brown B. & A. 2441, 2442, 2443, 2166, 2165; Black B. & A. 2000; Red B. & A. 2062, 2066; Blue B. & A. 2222; Green B. & A. 2181, 2183. The war bonnet is quite elaborate. Work the feathers in Long and short stitch, using red

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is heavily ornamented with glass beads. The narrow band next the face is worked solid in Blue B. & A. 2222, and the points outlined with Green B. & A. 2181. White beads ornament the colored portions and red beads the white band. The irregular forms just above should be outlined in red. Outline the side streamers in the various shades of Green B. & A. 2181, 2183; Violet B. & A. 2522, 2523; Yellow B. & A. 2632, 2634, 2636. Outline the lines of the face and the hair with Filo Silk, Black B. & A. 2000. The lips are very effective if worked solid with Filo Silk, Red B. & A. 2674, into which is shaded Brown B. & A. 2413, 2871. The back of the cushion is red ticking, and the edge is finished with a ruffle of red satin ribbon caught up at equal distances apart with small bows of yellow and black satin ribbon. (Not difficult.)

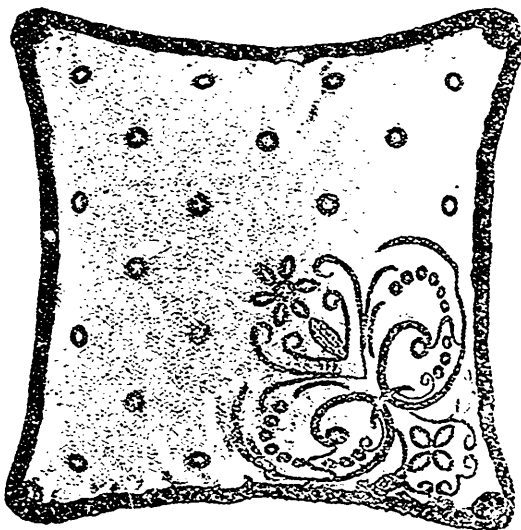
Materials: Roman Floss, 3 skeins, B. & A. 2002; 2 skeins each 2166, 2165; 1 skein each B. & A. 2441, 2442, 2445, 2062a, 2066, 2000, 2222, 2522, 2523, 2181, 2183, 2632, 2634, 2636. Filo Silk, 1 skein each B. & A. 2443, 2000, 2674, 2871. 1 24 inch square Gray Ticking stamped with this design. 1 24 inch square Red Ticking. 4½ yards, 5 inch Red Satin Ribbon. 2 yards 1 inch Black Satin Ribbon. 2 yards 1 inch Yellow Satin Ribbon. Dealers can furnish ticking stamped with this design in 24x24 or 24x48 inch sizes.

Decore Sofa Pillow Design No. 208.

BY ELOISE COOPER.

Old rose art ticking is used for this pillow and the embroidery is done in black with a black silk cord as a finish to the edge.

The large scrolls are worked solid in Buttonhole stitch with Roman Floss, Black B. & A. 2000. The conventional flower forms, two in number, and the scroll beneath the star-shaped flower are worked Outline stitch, and then filled with cross bars of Roman Floss, Black B. & A. 2000, caught down where the lines intersect with a Buttonhole stitch of Roman Floss, Black B. & A. 2003. Four



DECORE SOFA PILLOW DESIGN NO. 208.

B. & A. WASH SILKS ARE THE BEST IN THE WORLD.

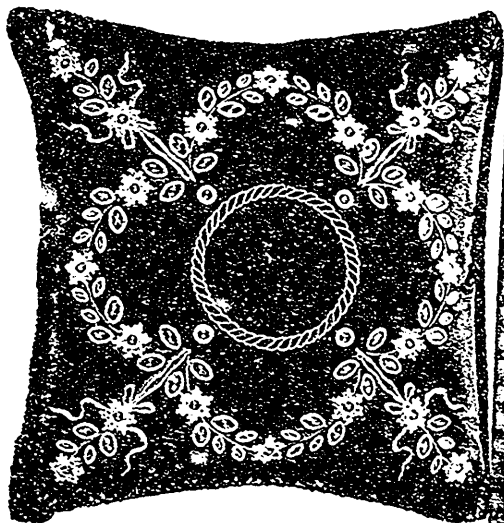
sizes of Decore forms are used. All are crocheted plain with Twisted Embroidery Silk, Black B. & A. 2000, and filled in with Roman Floss, White B. & A. 2005. Directions for crocheting these forms are given in the January 1899 magazine, and copies of this number can be supplied for 10 cents each. When the forms are completed they are securely fastened to the cover according to the stamped design. The illustration shows the effect of the finished pillow. The back of the pillow is the same material as the top, and a heavy black silk cord is used on the edge, a small loop being turned on each corner. The down pillow should always be somewhat larger than the cover; this is especially true with an embroidered cover. (Easy.)

Materials: Roman Floss, 7 skeins B. & A. 2000; 2 skeins B. & A. 2005. Twisted Embroidery Silk, 5 skeins B. & A. 2000. Decore Forms, 20 No. 3 Round, 18 No. 4 Jewel, 6 No. 2 Small Oval, 4 No. 1 Oval. 3 yards Silk Cord. 1 Pillow Top stamped with this design 24x48 inches. Dealers can furnish pillow top stamped with this design.

Decore Crochet Sofa Pillow Design No. 205.

By ELOISE COOPER.

It would be difficult to find a richer or handsomer pillow than this. The material is heavy black satin and the forms are crocheted with different shades of gold. The design too is especially good, suggesting the Empire. The twisted circle in the center is worked in Outline stitch with Rope Silk, Yellow B. & A. 2637. The stems connecting the leaves and flowers are outlined with Roman Floss, Green B. & A. 2561. The ribbons are worked on both edges with Roman Floss, on one side using 2560 and the other 2561. The oval forms are crocheted plain with Twisted Embroidery Silk, Yellow B. & A. 2636 and applied as shown by the pattern;



DECORE CROCHET SOFA PILLOW DESIGN NO. 205.

the small Ovals are crocheted with Yellow B. & A. 2635 and placed below the others as shown by the pattern. Four of the Round forms are crocheted plain and placed just above the points of the festoons. The rest of the Round forms, 20 in number, are crocheted with scallops and applied to

ART SOCIETIES EVERYWHERE USE B. & A. WASH SILKS.

remaining spaces. Use twisted Embroidery Silk, Yellow B. & A. 2634. Directions for covering the form are given at length in the January 1899 issue of CORTICELLI HOME NEEDLEWORK. The forms are all filled in with Filo Silk, Green B. & A. 2561, as shown by Figs. 23, 25 and 26 in the magazine referred to. The effect of the finished pillow is shown by the illustration. The back of the pillow is covered with black satin and the edge finished with a heavy black silk cord. A loop is made at each corner which is tacked down on to the cover. (Not difficult.)

Materials: Filo Silk, 2 skeins B. & A. 2561. Roman Floss, 1 skein B. & A. 2560, 2561. Rope Silk, 2 skeins B. & A. 2637. Twisted Embroidery Silk, 7 skeins B. & A. 2634; 6 skeins, B. & A. 2636; 4 skeins B. & A. 2635. Decore Forms. No. 1 Oval, 32 No. 2 Small Oval, 24 No. 3 Round. 3½ yards Silk Cord. Dealers can furnish pillow top stamped with this design in 24x48 inch size.

Geranium Sofa Pillow Design No. 1213 A.

The clusters of scarlet geraniums show up very

prettily against the yellow linen ground. Work

the flowers in Long and Short stitch with

Roman Floss, Red B. & A. 2061, 2061a,

2062, 2063, 2065, and in the centers make

French knots with Yellow B. & A.

2039. The clusters of buds are

worked in the darker shades of

red. For the leaves use Green

B. & A. 2180, 2182a, 2181,

2182, 2183 and Terra

Cotta B. & A. 2092,

2093. First work a

row of Long and

Short stitch in green

and into this a row of

Terra cotta. This brings

out very nicely the peculiar

marking of the geranium leaf.

The scroll lines are worked in

Long stitch (sometimes called Seam-

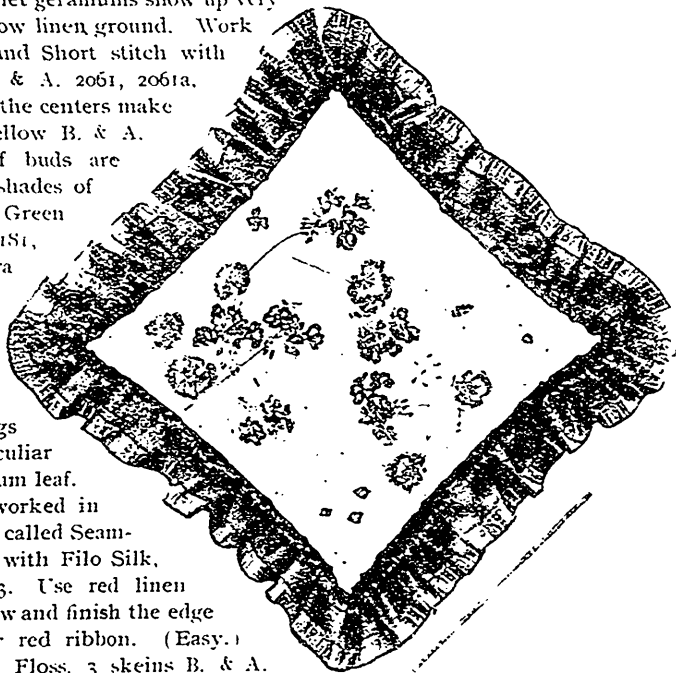
less Feather stitch), with Filo Silk,

Green 2110, 2111, 2163. Use red linen

for the back of the pillow and finish the edge

with a ruffle of fancy red ribbon. (Easy.)

Materials: Roman Floss, 3 skeins B. & A.



GERANIUM SOFA PILLOW DESIGN NO. 1213 A

P. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

2062; 2 skeins each 2061, 2061a, 2063, 2065, 2180, 2180a, 2181, 2182, 2183; 1 skein each B. & A. 2110, 2111, 2163. 1 Tinted Pillow Top 24x24 inches. 1 24x24 inch square Linen. 5 yards 5 inch Fancy Ribbon. Dealers can furnish tinted pillow top of this design.

Violet Baby Pillow Design No. 1491.

BY ELSORA SOPHIA EMBSHOFF.

This is a very dainty pillow slip and will appeal to every one interested in the small inhabitants of the nursery. It is decorated with white silk stitching and is scattered over with violets of delicate hues. Filo Silk, Purple B. & A. 2520a,

2520b, 2520, 2521, 2521a.

is used for the flowers

which are worked in

Feather stitch or full

embroidery. Buds and

half-blown violets add

greatly to the design.

They are worked in the

darkest shades in con-

trast to the lighter col-

ored blossoms. In the

centers of the open flow-

ers make a few short

stitches with Yellow B. &

A. 2020. The stems are

outlined with Filo Silk,

Green B. & A. 2051 and

2052. The material of

the cover is white India

linen finished with a

ruffle of the same. This

launders nicely, and the

cover may be easily removed

from the pillow as it is supplied at one side with

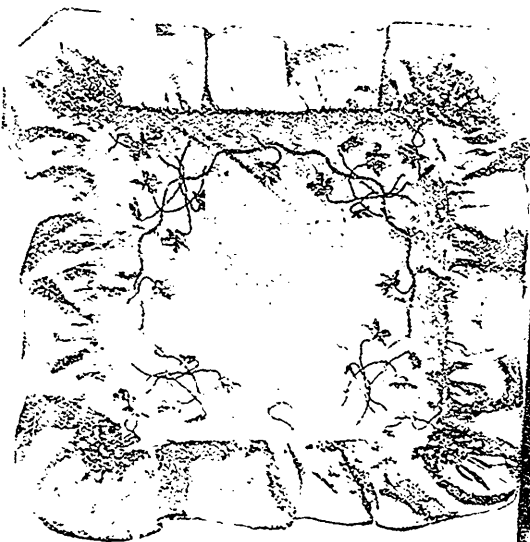
tapes which are used in closing. A rosette of violet baby ribbon is tacked at

each corner. (Easy.)

Materials: Filo Silk, 1 skein each B. & A. 2020, 2520a, 2520b, 2520,

2521a, 2051, 2052. 10 yards Baby Ribbon. Dealers can furnish slip stamped

with this design in 13x13 inch size.



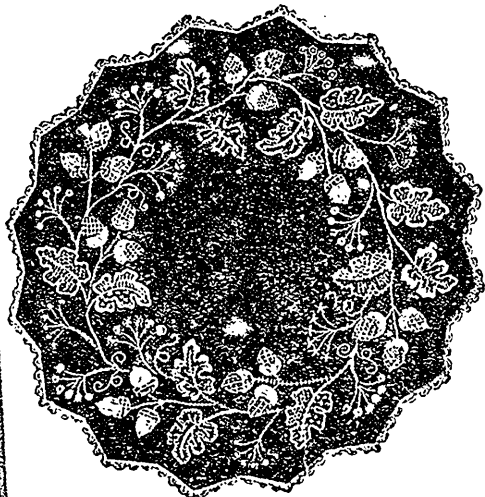
VIOLET BABY PILLOW DESIGN NO. 1491.

B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

Mountmellick Centerpiece Design No. 1327.

By E. & P. VERGES.

The material on which this design is worked is a rich red linen. It is therefore adapted to a variety of uses where an all white centerpiece would be too delicate. Our readers are referred to pages 310 to 314 in the October 1900 issue of *CORTICELLI HOME NEEDLEWORK* for instructions and illustrations of the different stitches used in Mountmellick Embroidery. Those who have not this number can obtain one by sending 10c to the publishers. The edge is finished in scalloped buttonholing with B. & A. Mountmellick Embroidery Silk size FF.



MOUNTMELICK CENTERPIECE DESIGN NO. 1327.

solid with French knots as shown by Fig. 50, the nut being outlined and filled in with cross bars and French knots. Fig. 51 shows the same method with the exception of the French knots. In Fig. 52 the method of working is reversed

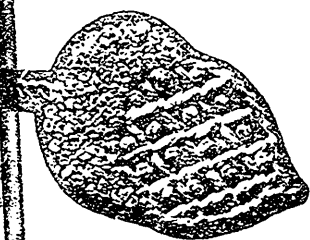


FIG. 50.



FIG. 51



FIG. 52.

French knots being used for the nut and the cup outlined and filled with Chain stitch. See Fig. 238, October 1900 issue. The rest of the acorns show couching substituted for the French knots. See Figs. 53, 54, 55 and 56. These acorns are reproduced actual size and the stitches can be easily followed. Use B. & A. Mountmellick Embroidery Silk, size F.

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

Several different ways are shown of working the flower sprays which are woven into the wreath. Of course it is not necessary to use so many stitches unless one desires, but the variety will be found to make a very effective centerpiece. Figs. 57, 58, 59, 60, 61, 62 and 63 show the method of working.



FIG. 53.

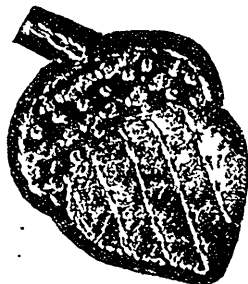


FIG. 54.



FIG. 55.



FIG. 56.

stitch. Fill in one side with Honey comb stitch and the other with Darning stitch. In Fig. 67 the edge of the leaf is worked in Button-hole stitch, the center vein in Cable Plait stitch, and the sides filled with fancy stitches. Fig. 66 shows Cable Plait stitch used for the edge, Cable stitch for the center vein, and Honeycomb and other fancy stitches used for filling in. See the January 1899 issue of CORTICELLI HOME NEEDLEWORK. The edge of the leaf shown in Fig. 68 is worked in Long and Short stitch and the center vein in Cable Plait; For filling use French knots and Darning stitch. In Fig. 69 the

The leaves may be worked in one of several ways. Fig. 64 shows stitches which are commonly used in embroidery. The edge is worked in Long and Short stitch and the veins in French stitch. In Fig. 65 the edge is worked in Cable Plait stitch (see Fig. 243, October 1900 issue), and the center vein in Cable

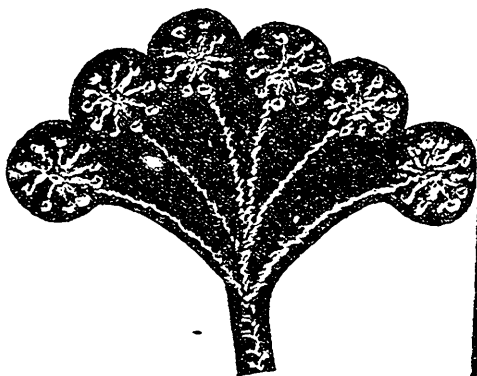


FIG. 57.

edge is worked in Cording stitch (see Fig. 239, October 1900 issue), the

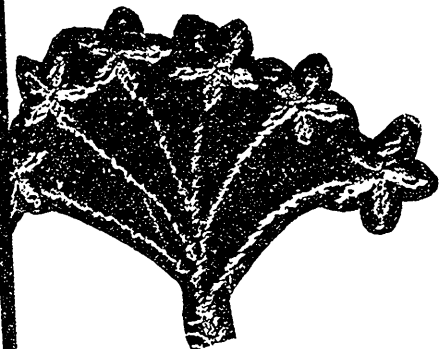


FIG. 58.

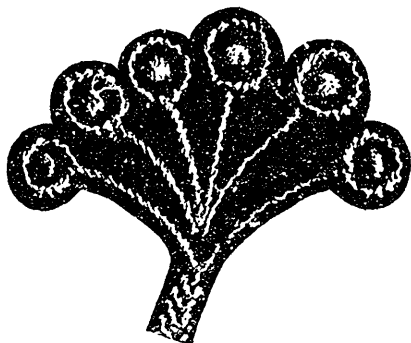


FIG. 59.

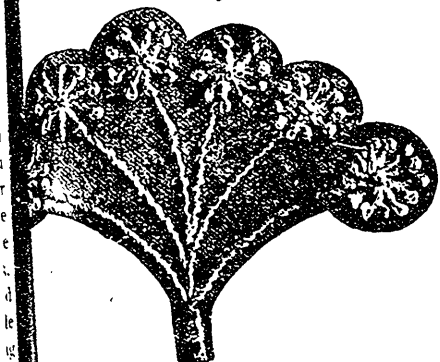


FIG. 60.

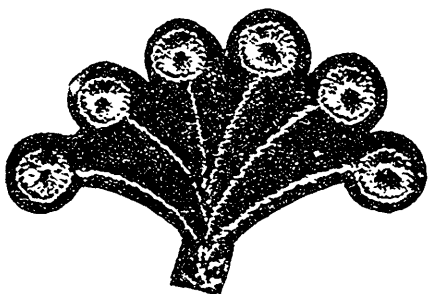


FIG. 61.

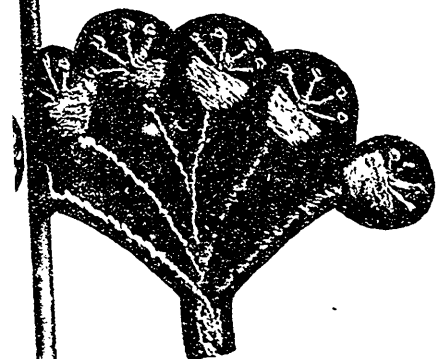


FIG. 62.

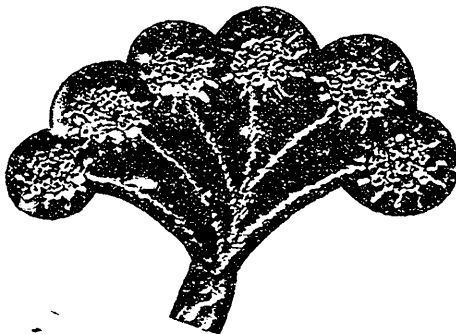


FIG. 63.

vein in Single Seamstress Feather stitch, Fig. 246, and the small veins in Hier stitch. See Figs. 244 and 245, October issue. The edge of leaf shown by

Fig. 70 is outlined and a row of French knots worked along the inner edge. The

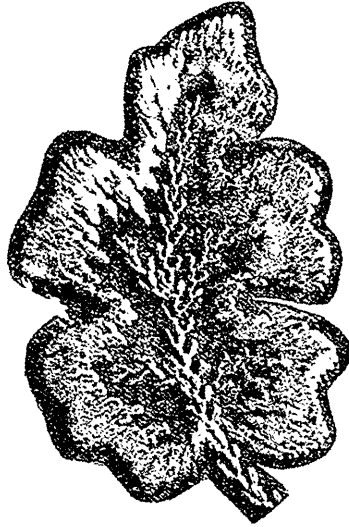


FIG. 64.

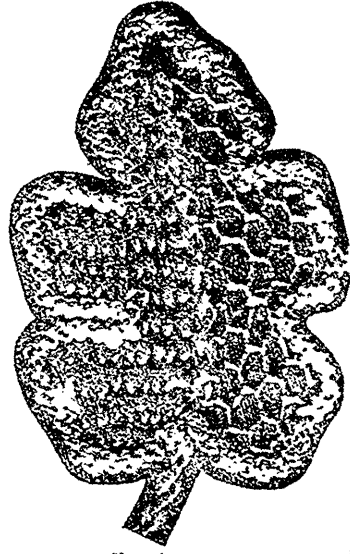


FIG. 65.

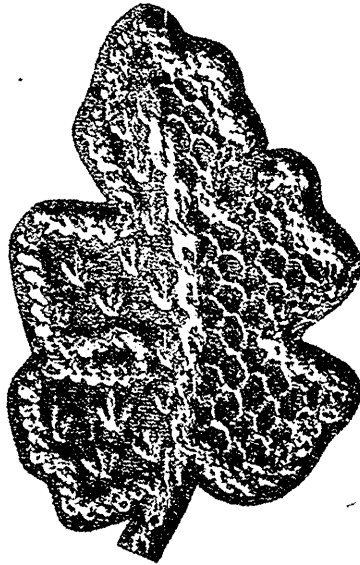


FIG. 66.

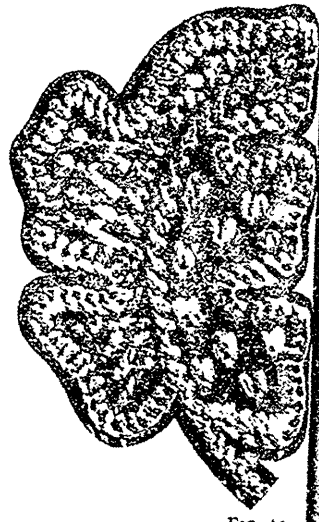


FIG. 67.

center vein is worked in Cable Plait and the others in Outline stitch. Fig.

very similar, the only difference being in a center vein, which is worked in Chain

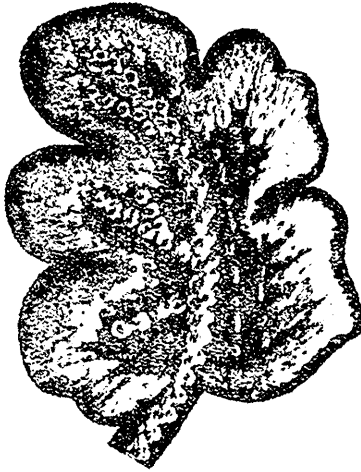


FIG. 68

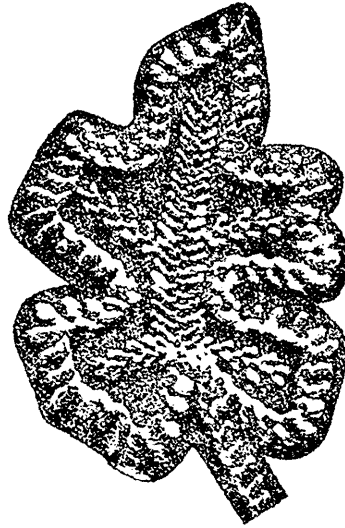


FIG. 69.

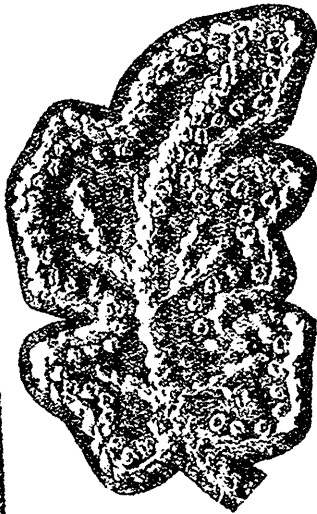


FIG. 70.

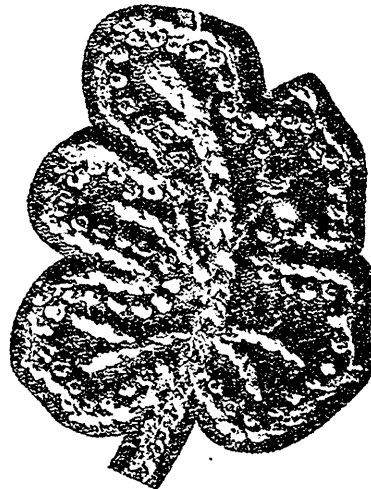


FIG. 71.

stitch. Another method of working is shown by Fig. 72. The edge is worked in Snail Trail stitch, the center vein in Cable stitch, and Darning and Point de

UNIVERSAL IN POPULARITY—B. & A. WASH SILKS.

Venise lace stitch are used for filling in. These are only suggestions as to different methods of working. It is not necessary to use more than three or four patterns. Different stitches may be used throughout the design for stems, such as Chain, Cable Plait, Cording, Cable and Outline.

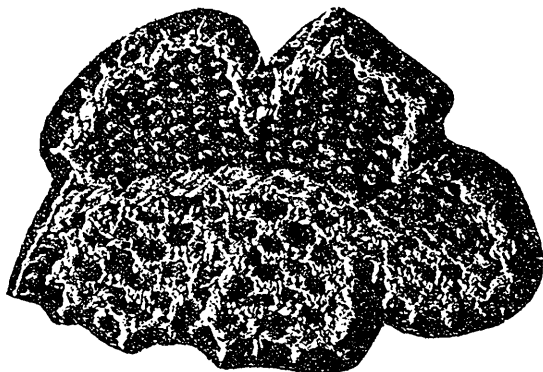


FIG. 72.

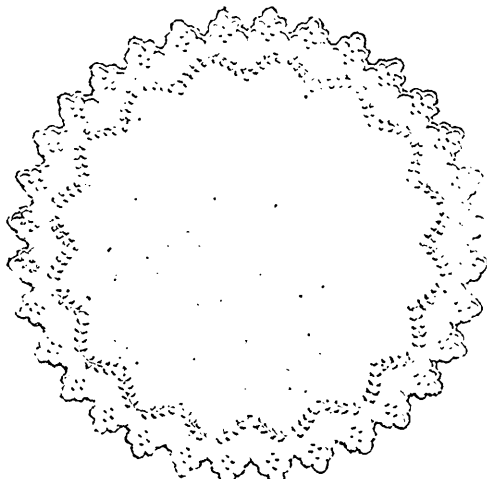
which the work is done. (Difficult.)

Materials : B. & A. Mountmellick Embroidery Silk, 12 skeins F ; 7 skeins FF. Dealers can furnish stamped linen of this design in 22 inch size.

Montmellick Embroidery Centerpiece Design No. 510-11.

BY ELENORA SOPHIA EMESHOFF.

Unlike so many specimens of Mountmellick embroidery this design is very simple. But two or three stitches are used and these are all well-known to embroiderers. They are indeed the fundamental stitches of embroidery. Part of the success of Mountmellick embroidery is due to the fact that no colors are introduced, and for table decoration nothing is more dainty or in better taste than a centerpiece all in white. An extended notice of the origin of this work and instructions for beginners were given in the October 1903 issue of CORTICELLI HOME NEEDLEWORK.



MOUNTMELICK EMBROIDERY CENTERPIECE
DES. GN No. 510-11.

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

The different stitches used in Mountmellick embroidery are fully described in the October 1900 issue of CORTICELLI HOME NEEDLEWORK, pages 315 to 318, inclusive. It is very important that these stitches are thoroughly mastered before commencing a piece as elaborate as this. Much of the beauty of Mountmellick embroidery depends on the perfect accuracy with

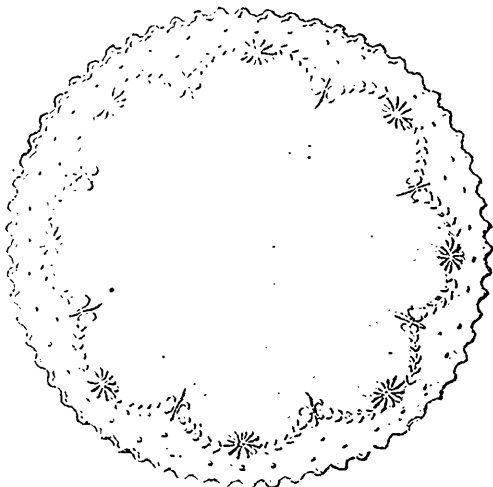
All the various sizes of Mountmellick Embroidery Silk but one are used in this design. The edge is first filled lightly and then worked in Buttonhole stitch with size FF. Fig. VI *a*, January 1899 issue of CORTICELLI HOME NEEDLEWORK, shows exactly how this is done, and reference to this number should be made by those to whom the rudiments of embroidery are unfamiliar. The dots inside the border are worked in Satin stitch with 1¹/₂F. The fronds of the fern are worked in Satin stitch with size F, slanting the stitches. Outline the stems with size G. (Easy)

Materials: B. & A. Mountmellick Embroidery Silk, 5 skeins FF, 4 skeins F, 3 skeins G. Dealers can furnish stamped linen of this design in 22 inch size only.

Mountmellick Centerpiece Design No. 510-13.

BY ELENORA SOPHIA EMBSTOFF.

This makes an effective centerpiece worked either in all white or Delft blue and white; B. & A. Mountmellick Embroidery Silk is used throughout. The edge is worked in Buttonhole stitch with size F, and the dots just inside the border in Satin stitch with the same. The daisies and fleur-de-lis are also worked in Satin stitch, using size FF. When the two colors are combined use blue for the daisy centers and bands across the fleur-de-lis. Fill in the centers of the daisies with French knots. Size F is used for the connecting half wreaths, working the leaves in Satin stitch and the stem in Outline stitch. Mountmellick embroidery is wonderfully simple and effective, and is rapidly worked when once the stitches are mastered. Keep the work even and you will have no trouble. (Easy.)



MOUNTMELICK CENTERPIECE DESIGN No. 510-13.

Materials: B. & A. Mountmellick Embroidery Silk, 10 skeins size FF, 8 skeins size F. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

Note of Correction.

The Mountmellick Centerpiece Design No. 1398, published in the October 1900 issue of CORTICELLI HOME NEEDLEWORK, was by mistake not credited to E. & P. Verges, the well-known Cincinnati designers. We are glad to make this note of apology in correction.

B. & A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.

Photograph Frames.

Directions for Mounting and Framing.

There are several styles of frames now on the market on which to mount embroidered linen covers, and any of them are to be preferred to the home-made frame upon which we were dependent for so long a time. Now a large variety of mounts and finishes are carried by up-to-date dealers, and there is really no excuse for poor finish. The photograph frame proper consists of the cardboard on which the embroidery is stretched, the back, which is supplied with easel or ring, and in some instances both, the frame, and glass for the front.

The linen, of course, receives first attention, and the embroidery is done in a frame or hoop. When finished press and apply to the cardboard mount as follows, first covering the mount with cotton wadding: Place the linen on the mount so that the stamped line for the opening is exactly over the opening in the frame, fasten at the corners with pins and turn the board over face downward. Stretch the linen over the sides and secure to the back with a good glue—in preference to paste or mucilage. Allow plenty of time to dry and then cut the opening for the picture. If the opening be square, with a sharp penknife cut lines from the center to each corner, forming an **X**. Draw the strips of linen to the back of the mount and secure the same as the edge. If the opening be oval or round, a different method should be followed: Cut the linen in slits from the center to the edge, draw carefully to the back and glue. The mount is now ready to put into the frame. Clean the glass—it will probably need this attention—put in the mount, next the photograph, and lastly the back, which slides in a groove in the frame. A photograph frame finished in this manner is a thing of beauty and a joy forever, as the glass protects the embroidery from the dust and the most delicate colorings may be used.

Buttercup Photograph Frame Design No. 47.

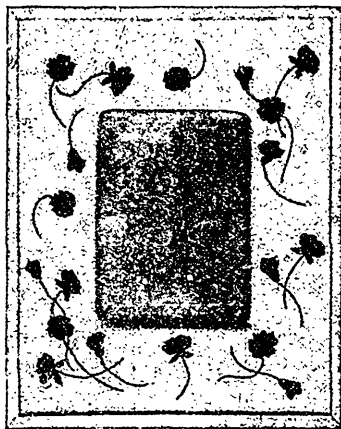
This is a design especially fitted for the novice in embroidery, as the buttercup is an easy flower to work, the stitch direction is perfectly clear, and but little attention need be given to shading. The frame here used is the Imperial Passepartout, but any other style may be used provided it is 8x10 inches in size and has an oblong opening for photograph. Four shades of yellow may be used as follows: B. & A. 2013, 2014, 2015, 2017, but not more than two in a single flower. The centers are worked solid in Satin stitch with Green B. & A. 2281 and the stamens radiate from this. Use the same shade of Green and work in Knot and Stem stitch. The stems are worked in Outline stitch with Fido Silk, B. & A. 2051, 2722, and the same shades are used for the tiny leaves forming the calyxes. When the embroidery is completed it should be mounted according to general directions given above. (Easy.)

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

Materials: Filo Silk, 1 skein each B. & A. 2281, 2013, 2014, 2015, 2017, 2051, 2722. Dealers can furnish stamped linen of this design in 10x12 inch size.

Carnation Photograph Frame Design No. 14 B.

A frame for holding two photographs is oftentimes desired, and nothing more attractive can be found than this design. There is no molding around the edge, and the glass is held at the corners with small nickel pieces, triangular in shape. Several shades of red are used for the flowers, as Filo Silk B. & A. 2060b, 2062, 2066, 2239, 2240a, 2241, 2242. In shading a good rule to follow is to work petals which seem to turn toward you and which are in the foreground in the lighter shades, those behind them darker and so on. Lay the stitches very carefully. The edges of the petals are ragged, but this effect is not obtained by careless work. little care. Some of the buds may be light and



BUTTERFLY PHOTOGRAPH FRAME,
DESIGN No. 47.

On the contrary it involves no shades in each. A variety of coloring is obtained in this way and yet the flowers are not "blotchy." For the leaves and stems use Filo Silk B. & A. 2740, 2560, 2561, 2563. The leaves are slender and there are no prominent veins, consequently the stitches run perpendicularly, or if desired they may be worked on both edges in Long and Short stitch. Work the stems in Outline stitch and the calyxes of the flowers in Long and Short or Feather



CARNATION PHOTOGRAPH FRAME. DESIGN No. 14 B.

stitch. Any style frame may be used provided it is 10x13 inches in size and has two oval-shaped openings as shown. (Not difficult.)

Materials: 1 skein each B. & A. 2060b, 2062, 2066, 2239, 2240a, 2241, 2242,

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDERS.

2740, 2560, 2561, 2563. Dealers can furnish stamped linen of this design in 12x15 inch size.

Violet Photograph Frame Design No. 8 A.

There is nothing prettier than a bunch of violets, and one seldom meets with a better design than the one here shown. The molding around the frame is finished in white. Any other style desired may be used provided it is 8x10 inches in size and has an oval opening for picture. A good line of colors to use for the flowers is B. & A. 2520b, 2520, 2610, 2611, 2612. Three shades are plenty to use in a



VIOLET PHOTOGRAPH FRAME
DESIGN NO. 8 A.

single flower, and express the shading very nicely. Use the lighter of the three for the two upper petals and shade darker toward the center of the flower. Work the lower petals darker. In a group of flowers like this there is abundant opportunity for different combinations representing the flowers as on different levels and bringing out the "bunch" effect as well as possible. In the centers of the open flowers work a few stitches with Orange B. & A. 2640. For leaves use Filo Silk, B. & A. 2282, 2283, 2284, 2285; work in Long and Short stitch and veins in Outline stitch with 2284. The stems are also worked in Outline stitch with B. & A. 2285. When the embroidery is completed, press and mount as per general instructions on page 64 of this issue. (Easy)

Materials: Filo Silk, 1 skein each B. & A. 2282, 2283, 2284, 2285, 2520b, 2520, 2610, 2611, 2612, 2640. 1 No. 24 Frame. Dealers can furnish stamped linen of this design in 10x12 inch size.

Wild Rose Photograph frame Design No. 8 B.

The wild rose is an almost universal favorite as a subject for embroidery, on account of its pretty coloring and the simplicity with which it may be treated. The conventionalized flower is used in this design in combination with a delicate scroll work. White linen is used for the material on which to do the embroidery and the frame is edged with a narrow white molding. This is a simple and effective frame, but other styles may be used if desired, providing only that the size is 8x10 inches and that it has an oval-shaped opening for the photograph. Most

INSIST UPON HAVING YOUR SILK IN HUNDREDS.

of the larger shops carry a large assortment of frames and one's fancy can generally be satisfied.

Fine Silk, Pink B. & A. 2670, 2671, 2673, 2674, 2675, is used for the flowers. Variety is obtained by using three of the lighter shades for some flowers, and in others more of the darker shades. The centers of the flowers are worked solid in Satin stitch with Filo Silk, Green B. & A. 2561. Use Yellow B. & A. 2016, 2017 for the stamens, which are indicated by French knots. A row of these dots is put around the center and others are scattered over the base of the petals. A new treatment of the scrolls is to work them in a sort of running stitch, that is, follow the outlines with tiny stitches of equal length, picking up a few threads of linen between each stitch. Filo Silk, Green B. & A. 2564 is a good color to use. Press the embroidery and mount according to the directions given on page 64. (Easy.)



WILD ROSE PHOTOGRAPH FRAME
DESIGN NO. 8B.

Materials: Filo Silk, 1 skein each B. & A. 2016, 2017, 2670, 2671, 2673, 2674, 2675, 2561, 2564. 1 No. 24 Frame. Dealers can furnish stamped linen of this design in 10x12 inch size.



DAISY PHOTOGRAPH FRAME
DESIGN NO. 8D.

Daisy Photograph Frame Design No. 8D.

The upright position of the daisies in this design is somewhat novel, but altogether natural. It is an easy design to embroider and can be worked by the amateur. This of itself is sufficient recommendation. The common field daisy has white petals and a yellow center, and these colors may be used if desired, but a very pretty effect is obtained by working the petals in yellow B. & A. 2634, 2635, 2636, 2637, and the centers in two shades of Brown B. & A. 2165, 2092. The center of the flower is the point toward which the stitches should slant. First work the petals with a row of Long and Short stitch and but few additional stitches will be needed to cover. The centers of the flowers are filled with French knots laid in regular rows. Use the darker shade around the edge and

ART SOCIETIES EVERYWHERE USE B. & A. WASH SILKS.

fill in the center with the lighter. The stems are worked in Outline and the leaves in Long and Short stitch with Green B. & A. 2450, 2451, 2453. When completed, the embroidery should be pressed and mounted according to directions given on page 64. The frame here used is finished with a narrow white molding but any preferred style may be used providing it is 8x10 inches in size and has an oval-shaped opening for picture. (Easy.)

Materials: Filo Silk, 1 skein each B. & A. 2450, 2451, 2453, 2165, 2634, 2635, 2636, 2637, 2092. 1 No. 24 Frame. Dealers can furnish stamped linen of this design in 10x12 inch size.

Conventional Photograph Frame Design No. 8 E.

It is oftentimes a relief to turn from flower embroidery to a conventional design, and this form of embroidery has many admirers. It is particularly adapted to large bold designs such as are used on sofa pillow covers, portières, and the like, and, as will be seen by the illustration, forms a very decorative finish for a photograph frame.



CONVENTIONAL PHOTOGRAPH FRAME
DESIGN NO. 8 E.

The work in this instance is done entirely in Filo Silk. Black B. & A. 2000 is used for outlining the design. The stitches should be small and evenly placed, and great care should be taken in turning corners, keeping exactly to the outline. The space between the two outlines in black is filled with Cross stitch in Filo Silk, Green B. & A. 2562. When this is completed another row of Cross stitch is worked directly over the other, the stitches being taken just below the cross of the preceding ones. Use Filo Silk, Red B. & A. 2090 for this work. The slender scroll lines in each corner are worked in very fine Brier stitch with Filo Silk, Green B. & A. 2563. This needs to be very neatly and accurately done or the delicate effect is lost. When the

embroidery is completed, press and mount according to directions given on page 64. The frame shown is finished around the edge with a narrow white molding, but any other style may be used 8x10 inches in size, and which has an oval-shaped opening for picture. (Easy.)

Materials: Filo Silk, 1 skein each B. & A. 2090, 2000, 2562, 2563. 1 No. 24 Frame. Dealers can furnish stamped linen of this design in 10x12 inch size.

ASK FOR B. & A. WASH SILKS IN PATENT HOLDERS.

Holly Photograph Frame Design No. 8 C.

Holly is a pretty subject for embroidery. It is somewhat difficult to manage in full embroidery, so for this reason "half work" or Long and Short stitch is frequently used. An embroidery lesson on the holly was given in the October 1899 issue of *CORTICELLI HOME NEEDLEWORK*, and as these lessons are of great practical value to any embroiderer we recommend those who are not already supplied to send for a copy at once. There is constant demand for these back numbers, and the supply is rapidly becoming exhausted.

A good line of greens to use on white linen is 2450, 2451, 2452, 2453, 2454. Stitches should slant toward the center vein, and this should be outlined with, say, 2453 or 2454. In groups of leaves those which are in the background should be darker. The prickly points are put in with Filo Silk, Terra Cotta B. & A. 2091, using a split thread. Three shades of red may be used for berries 2061a, 2062, 2064. Work in Tapestry or Parallel Feather stitch, taking care to keep the berries round. Two shades may be used in each, as 2061a and 2062, 2062 and 2064. A tiny black dot may be put on each berry directly opposite the stem. The stems are all worked in Outline stitch on both edges, using Terra Cotta B. & A. 2091 on one side and Green B. & A. 2454 on the other. Press the embroidery and mount according to directions given on page 64. Any style frame may be used which is 8x10 inches in size and has an oval-shaped opening for picture. (Easy.)

Materials: Filo Silk, 1 skein each B. & A. 2091, 2061a, 2062, 2064, 2000, 2450, 2451, 2452, 2453, 2454. 1 No. 24 Frame. Dealers can furnish stamped linen of this design in 10x12 inch size.



HOLLY PHOTOGRAPH FRAME
DESIGN NO. 8 C.

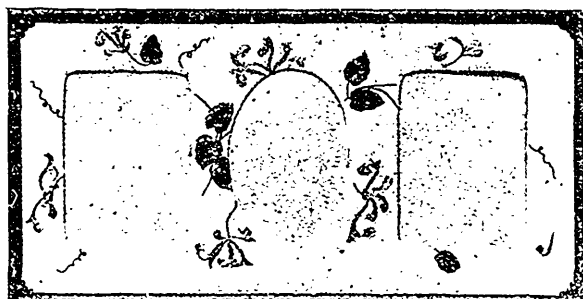
Honeysuckle Photograph Frame Design No. 23 C.

The honeysuckle is an especially good subject for embroidery, and has the virtue of not being hackneyed. The treatment in this design is worthy of the subject. The frame can be supplied in three styles—gilt, green and silver, and is supplied with an easel back as well as rings for hanging. Frames of this size can be hung to good advantage.

In working the flowers several shades may be combined, such as Tea Rose

ART SOCIETIES EVERYWHERE USE B. & A. WASH SILKS.

B. & A. 2773, 2774; Terra Cotta B. & A. 2090a; Pink B. & A. 2238, 2240a. These three colors will be found to blend beautifully. Work solid in Feather stitch.



HONEYSUCKLE PHOTOGRAPH FRAME DESIGN No. 25 C.

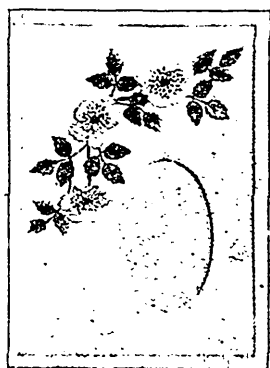
In the leaves use Filo Silk, Green B. & A. 2050a, 2050, 2051, 2054, working in Long and Short stitch and veining with B. & A. 2054. The stems and tendrils are also worked in Outline stitch, using 2050 for tendrils and 2054 for stems. When the embroidery is completed, press and mount on the cardboard for the purpose, using a good glue. Now cut out inside the lines marking the three openings for photographs and carefully secure the linen to the back of the mount. See that the linen does not draw. (Easy.)

Materials: Filo Silk, 1 skein each B. & A. 2773, 2774, 2090a, 2238, 2240a, 2050a, 2050, 2051, 2054. Frame $8\frac{1}{2} \times 17$ inches. Cardboard mounts. Dealers can furnish stamped linen of this design in 10x20 inch size.

Wild Rose Photograph Frame Design No. 26 C.

This is a dainty little frame for a small picture. The frame complete measures $5\frac{3}{4} \times 7\frac{3}{4}$ inches, and the opening for the picture is $2 \times 3\frac{1}{2}$ inches. For the spray of wild roses use delicate shades of pink B. & A. 2237, 2470a, 2470, 2472, Green B. & A. 2560, 2561, 2562, 2563, and work the centers of the flowers solid in Satin stitch with Green B. & A. 2560. Use Yellow B. & A. 2013, 2017 for the stamens. (Easy.)

Materials: Filo Silk, 1 skein each B. & A. 2013, 2017, 2237, 2470a, 2470, 2472, 2560, 2561, 2562, 2563. Imperial Passepartout Frame $5\frac{3}{4} \times 7\frac{3}{4}$ inches. Dealers can furnish stamped linen of this design in 6x8 inch size.



WILD ROSE PHOTOGRAPH FRAME DESIGN No. 26 C.

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

The Lace Age.

BY LILIAN M. SIEGFRIED

"She was delicate with her needle." This touching epitaph is to be found on a tombstone in Westminster Abbey, a tribute to the skill of Catherine Sloper, who died in 1620. Though centuries have passed away, this bit of stone remains to show with what reverence such tiny things as a needle and spool of thread were held. Catherine Sloper was the wife of a working miner, but her skill with the needle was renowned the country over, and it is to her we really owe the parchment designs, which though crude in conception have been handed down from generation to generation, evolved into many beautiful creations.

This may truly be called the Lace Age, and so strong a factor is it in the commercial world, that not only our women are interested but men fully realize its money value. Much as it is to be regretted, already the foreign lace maker is in our midst, and the laurels which should be purely Canadian are wrested from us by these experts brought to this country for the large lace manufacturing, ostensibly so teach us how to make lace. That is the reason why we desire to impress on all Canadians interested the great importance of care, patience, daintiness and close attention to every detail. In the following pages it will be our honest endeavor to carefully and practically demonstrate every pattern pictured here with the greatest fidelity to stitch and design.

There is a large field for Canadian laces, for the making of which our women are "exquisite with the needle," but many of our designs are too elaborate, one article having such a multiplicity of stitches, that its value is instantly lost, and it can only stand for homemade lace.

While there are a number of stitches to learn, one piece of lace rarely has more than two or three stitches in its make-up. Thus a particular kind of lace becomes known by its "school," or, in other words, by its distinctive feature. It is not the weaving of numerous stitches into one piece of lace that enhances its value, but the manner in which they are wrought; it is their exquisite evenness in weave and fineness of thread.

The Canadian importer of braids is too clever to bring over all the wonderful braids, tapes flowers, etc., that the foreign lace makers have with which to help themselves. This would do away with many so-called handmade laces, yet if we would exercise the same care our foreign contemporaries do, in putting on our braids, the result would amply repay the effort. Who ever saw a piece of real

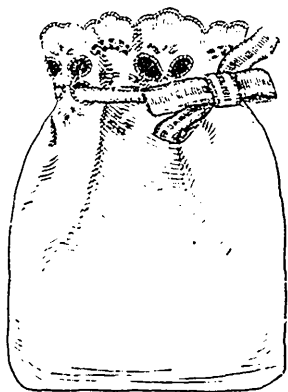


FIG. 73. TINY BAG FOR THREAD.

B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

lace with the braids, plaited or folded? No, they are so cleverly woven in and smoothed out by tireless fingers, so cunningly appliquéd and wrought, that it is impossible to tell which part is braid and which the hand work. The lace importer swears to you that every thread of the lace you are buying is hand made. You cannot deny this, for the lace speaks for itself. We are as a nation in too much of a hurry. Let us get around the great national worktable and demonstrate that the Canadian women can make real laces.

Every lace worker should have a covered basket or box for her work, as there is nothing that soils so easily as lace. Then make a tiny bag of a left-over piece of fine nainsook embroidery with baby ribbon run through the top in the embroidery. Through one of the embroidered eyelet holes comes the thread, secure from dust and entanglement, and the spools of thread will not roll over the floor. See Fig. 73. Your pattern, if it be something very fine and nice, should be done on parchment linen, carefully traced; this is a little more expensive, but the result amply repays the outlay. Use a needle, one that it is just possible to thread without gathering the thread, for the moment your thread commences to pull and break, then is the time for fresh thread. Use the eye of the needle in making the stitches, for by this plan the work is smoother, and the needle will not catch. Many ask me for pointless needles, but if these were employed two would be needed, making extra trouble, rather than facilitating the work. A pair of small scissors are essential to our lace worker's "tools," but please keep them especially for your lace

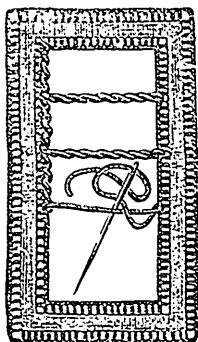


FIG. 74. PLAIN
TWISTED STITCH

work. Select your pattern and the braids for that one piece, keeping them separate, as handling braids ruins your lace when you actually start to work. We have some splendid designers in this country, but they should cultivate greater simplicity of design and stitch. This would remove the first difficulty. Make a study of the foreign laces and then try to dignify our laces with some name and type. Are we not as a nation capable of creating a distinct type to be known as American lace, something all our own in weave and design?

The most important lace stitches used in the different articles are as follows:—

Plain Twisted Stitch.—The Plain Twisted stitch is made by running a straight thread from leaf to leaf, or from stem to base, returning by throwing the thread over and over, carefully fastening the thread. Be sure to have the twist perfectly smooth and well filled. See Fig. 74.

Spinning Wheel Rosette, or Cobweb Stitch.—The rosette or cobweb is made by picking up the braid, taking a straight line across, returning with the Plain Twisted stitch to center. Proceed in like manner to work the foundation of Twisted stitches. When you reach the center, working on the last twisted bar commence the web, which is made by drawing the six lines together, taking up two stitches, then go back one, take up two more stitches. then go back one, etc.

INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS.

Proceed around the web several times, until the web is as large as desired. See Fig. 75. The size of the web is a matter of judgment; if you care to have the web smooth and closed, draw each thread tightly. Should you prefer more open webs, as in embroidery or Mexican drawn work, leave a tiny space between, being careful to keep the web perfectly even.

Point de Bruxelles, or Double Net Stitch.

—The Double Net stitch, the only difficulty of making which lies in its precision and extreme fineness, is a variation of the Point de Bruxelles stitch. Pick up the braid at the extreme end of the leaf, if this part is to be solid, leaving a tiny stitch; throw the thread as you would to buttonhole, only doing this twice through the same hole. This will make a tiny stitch, of itself, at the end of the leaf; the stitch is *there* to be picked up, this you

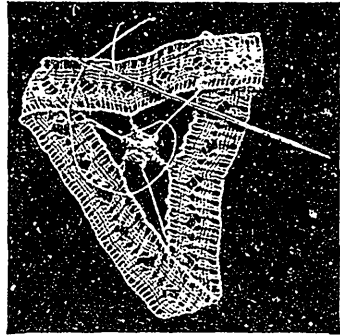


FIG. 75. SPINNING WHEEL ROSE, OR COBWEB STITCH.

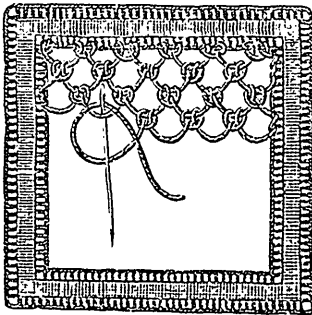


FIG. 76. DOUBLE NET STITCH.

do with the tiny double buttonhole stitch, leaving it just loose enough to catch again on your return, and so you continue to weave, back and forth, back and forth, not varying the stitch by a hair's breadth. See Fig. 76.

Vein Stitch.—Point d'Anvers Bars or Vein stitch with its side veins worked in Plain Twisted stitch, are particularly pretty and appropriate for leaves. First run two perpendicular threads from stem to tip of leaf to represent the midrib, then weave one thread under, one over, one under and repeat until the first side vein appears, running from the main vein on which you are working to the edge of the leaf. These side veins are worked in Twisted stitch from mid vein to side of

leaf and back again to the two straight center lines. Weave in and out again until the next side veins appear, when the same method is used as in the first veining, and so on until the leaf is complete.

Child's Point Lace and Honiton Collar.

There is nothing so lovely for the baby as this exquisite bit of needlework, symbolizing as it does, in its homely significance, the types of good luck from each country. The shamrock, with its pretty four leaf clover, dear to all who carry in their hearts the rock and rills of dear old Killarney, the Scotch thistle

INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS

from off the "banks and braes o' Bonnie Doon," and the sturdy ivy leaf from England.

The collar has five parts, viz., the back, two fronts, and two little shoulder

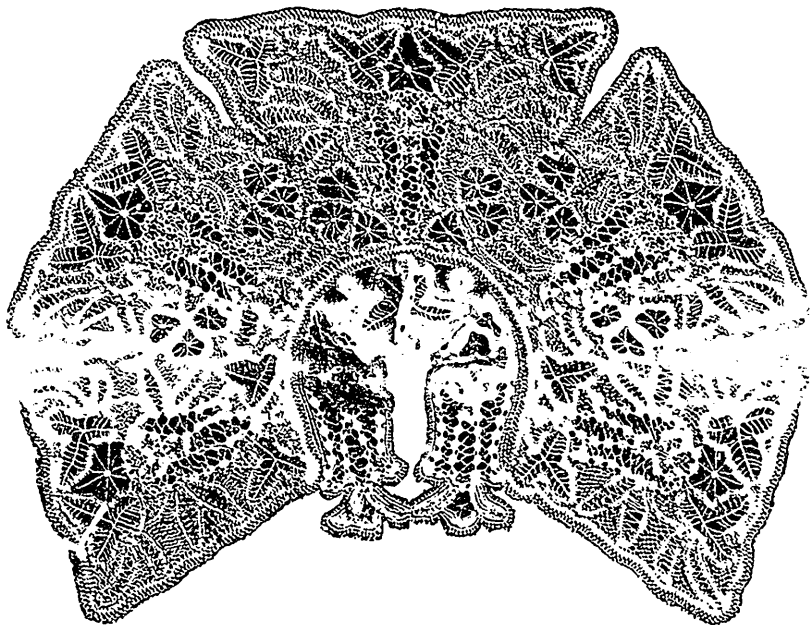


FIG. 77. - CHILD'S POINT LACE AND HONITON COLLAR.

pieces cut in squares to fit properly around baby's plump neck. A cunning little standing collar of lace is attached. The thistle is carried out in the finest Honiton

braids. The leaves, shamrock, and ivy require Pont braids, and the collar is to be finished off with the picot edge. For the thistle use the plain vine stitch, or, in other words, the Plain Twisted stitch shown by Fig. 78. The shamrock has the Cobweb stitches, the ivy leaf, Point d'Anvers Bars, with vein lines in Twisted stitch.

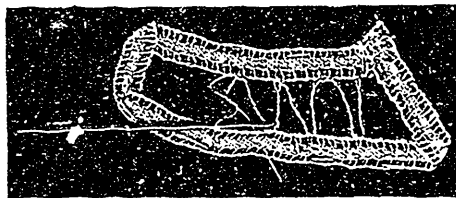


FIG. 78. PLAIN TWISTED STITCH.

The entire background is worked in Double Net stitch or Bruxelles Point. See Fig. 76. This collar is absolutely new, having been an exclusive order for a christening robe.

IT IS A PLEASURE TO HAVE YOUR SILK IN A HOLDER.

Black Silk Fichu.

LIBERTY SILK AND RENAISSANCE BUTTERFLIES.

There is a demand for a serviceable at the same time handsome fichu, something for the neck or to be thrown mantilla fashion over the hair. The material is Liberty silk, although handsome China, India, or any soft silk of good width can be used. If the silk is double width the exact length must be purchased to get a square; this square, folded on a bias, will give two fichus the required size.

This butterfly pattern is very solid and handsome. It measures 18 inches long, and is done in Spinning Wheel Rosettes and Plain Twisted stitch. As the half yard of lace is finished, it should be removed from the pattern, thus avoiding

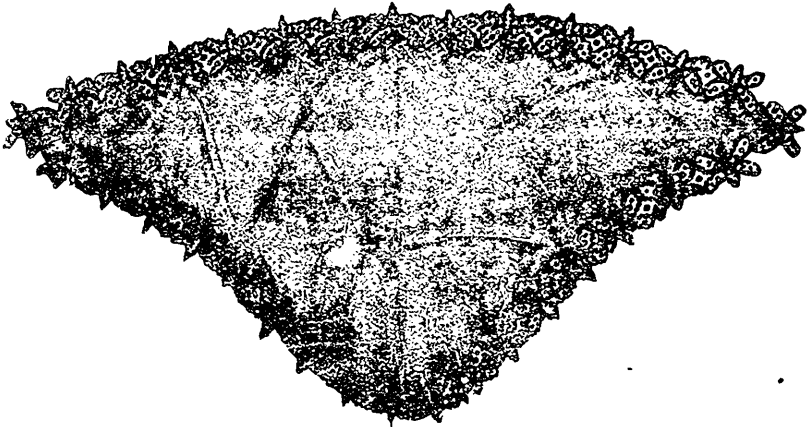


FIG. 79. BLACK SILK FICHU, LIBERTY SILK AND RENAISSANCE BUTTERFLIES.

handling, as it takes thirty-two butterflies to go around the fichu. When completed, they are joined together with the Spinning Wheel Rosette stitch. An exact pattern in paper the size of the fichu is cut, the silk basted on, the butterflies then basted on to the paper, sewing all around. The antennæ are appliquéd on to the silk without catching the paper. The paper holds the work in shape. Liberty silk is so soft that your work would be most difficult to handle without the paper. This same idea carried out in white is an exquisite accessory to a debutante's or bride's wardrobe. There is absolutely no wear out to this handsome fichu, it is not difficult to make, and the possessor may well be proud of her handiwork.

Lace Front and Collar of Wash Blonde.

Wash blonde and footing in any desired width forms a valuable adjunct to lace making. Manufacturers realizing its value and importance are introducing an exquisitely fine wash blonde that wears well and makes a splendid background

THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.

for beautiful lace borders. The lace front and collar illustrated by Figs. 80 and 81, are very pretty examples of its usefulness.

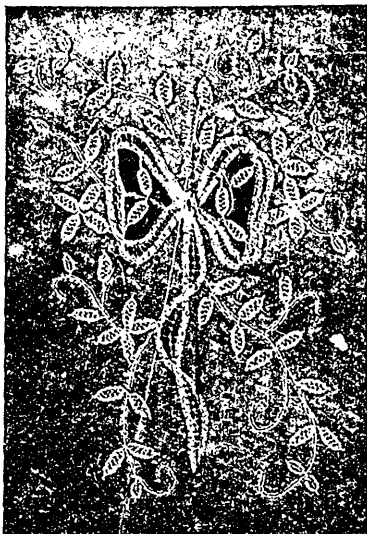


FIG. 80. LACE FRONT OF WASH BLONDE

would wish, at a very trifling cost. Care and patience are the only watchwords to remember.

This same running vine pattern can be used on a half sleeve, fastening with a baud at the wrist over a delicate silk or color.

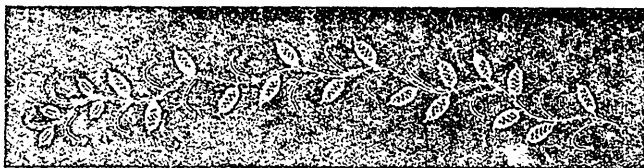


FIG. 81. LACE COLLAR OF WASH BLONDE

Lace Flounce.

It is within the possibility of every lace maker to become the possessor of an exquisite flounce of thread lace shown by the engraving. Months of skilled labor may be necessary to complete it, but the result will amply repay one.

This flounce can be used in many different ways. With a low cut gown it is extremely lovely, or with just the throat bare it falls to the shoulders in graceful curves. With a high neck gown it may be caught up at one side, and it will add elegance to a perfectly plain costume. On a handsome jacket, a very

B. & A. SILK 'N HOLDERS—NEAT, COMPACT, CONVENIENT.

lovely effect is obtained by bringing the ends collar fashion to a point in front.

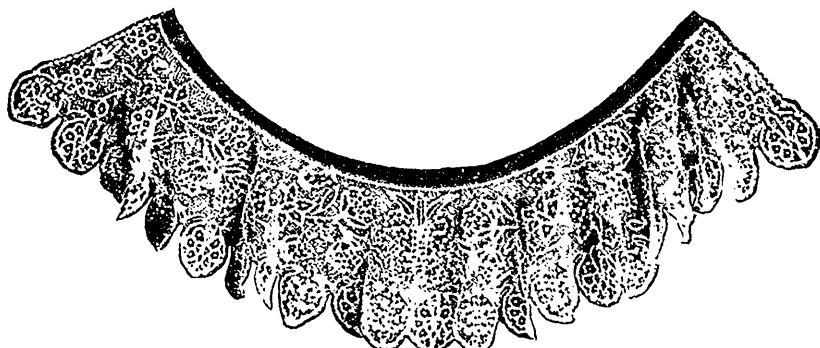


FIG. 82. LACE FLOUNCE.

The pattern of this design is absolutely circular. This gives it the right curve and shape when used as a flounce, rippling beautifully. The design is carnation buds and leaves, with the conventionalized fleur-de-lis border. For the carnations use the tiny Honiton braids. The leaves are long and slender, and need the Point lace braids; for the fleur-de-lis choose Honiton braids. The entire background is the Double Net stitch (see Fig. 76), but if you only desire a pretty effect fine blonde may be basted on the pattern and the braids then sewed on, and the stitches put in. Carefully remove the lace from the pattern.

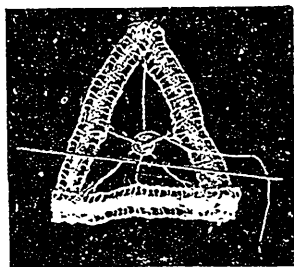


FIG. 83. SORRENTO WHEEL STITCH.

The Sorrento Wheel stitch (see Fig. 83) is used for the flowers, and the Plain Twisted stitch for the leaves.

Blue Silk Tie.

Mousseline de soie, Liberty silk, or any light, delicate fabric can be used for these dainty ties where the silk braids are used. Few designers care to use the silk braids for the lace work. They are very difficult to handle, and it takes twice the time to make the tiniest article with the silk. This tie requires two yards Mousseline de soie. Daintily Feather stitch all around the half inch hem. Too much cannot be said of the beauties of Feather stitching, it gives such an exquisite finish to a hem.

The design for this tie is two inches wide and eight inches long. There is a full blown wild rose for the center, with rose leaves at each side. The rose is composed of white silk Honiton braids with Sorrento Wheel stitches. The

ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILKS.

leaves are laid in with white silk Point braid, and filled with Twisted stitch.



FIG. 84. BLUE SILK TIE.

shoulders, in a knot of ribbons, or a ruffle of lace, the effect is charming.

Any of the braids make pretty butterflies, depending entirely on the service you wish to put them to. You certainly would not wish to put a Battenberg braid butterfly in your hair or on your dress. Black Renaissance butterflies are very handsome and serviceable. They are usually made seven inches broad, and five inches in width. The upper wing is made of Sorrento Wheels, half of the lower wing Plain or Twisted Russian stitch as shown by Figs. 87 and 88, and the remainder Plain

Finish the edge with a fine purling and fill in the background with Twisted Bars and Sorrento Wheels as shown by cut.

There are different shades of white silk braid and of silk twist for working, known as cream white and blue white. If by chance these two colors are used together your work is ruined; so in selection be extremely careful to have the braids and silk the same color.

These ties should be made up into a bowknot, and not tied each time, as constant re-tying ruins the delicacy of the dainty fabric.

Butterflies and Wings.

There is nothing so pretty as butterflies, wings, and lace bows of all descriptions. They are stunning as decorations for the hair,—and they give a very chic and Frenchy appearance to a hat or bonnet. When caught on the

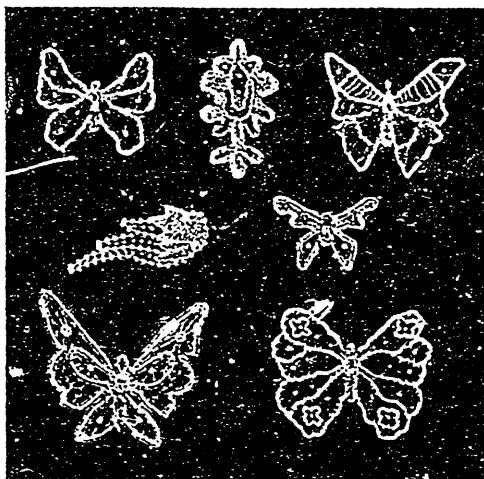


FIG. 85. BUTTERFLIES AND WINGS.

Twisted stitch following the pattern. If it is desired to show the thread the cobweb center should be made large and heavy; if however, you intend jewelings—then a few stitches to hold the center web together is all that is necessary. A black butterfly jeweled in emeralds is simply beautiful. A gown of handsome black silk with a number of real thread butterflies jeweled appliquéd on the silk is remarkably effective. The stingers or antennæ are then worked into the silk.



FIG. 86. BUTTERFLIES.

The silk is then cut under the butterflies, over a slip of bright green silk, or any color, is one of the handsomest of these designs.

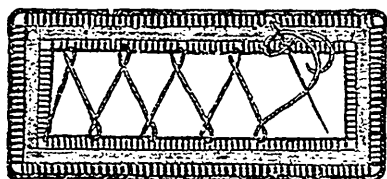


FIG. 87. PLAIN RUSSIAN STITCH.

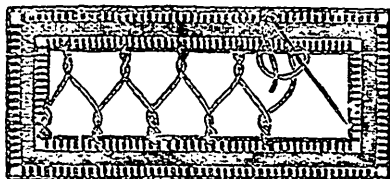


FIG. 88. TWISTED RUSSIAN STITCH.

A Point lace Mercury wing with Honiton points is for full dress occasions, the body of the wing being of the Point braid with Double Net, or Point de Bruxelles stitches. The long pointed wings are in Honiton braid, the stitch being a succession of little cobwebs following the vein of the pattern as shown by Fig. 89. Two wings for the hair, and two for each shoulder, with the lace flounce here described, make a dainty finish to any costume. For very swell occasions, jeweled wings in turquoise and pearls, with bowknots of gold braid, are very effective.

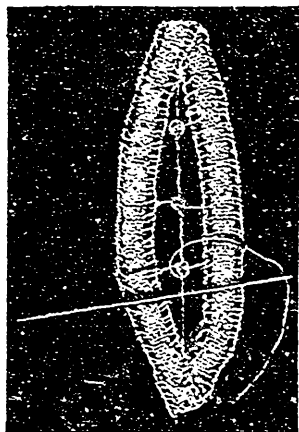


FIG. 89. Vein Stitch.

Butterfly Bolero.

This unique and handsome little jacket is composed of numerous butterflies. If you desire a very elegant, quiet effect use black Renaissance braid for your butterflies, making the upper wings in Cobweb stitch, the lower ones in Vein and Plain Twisted stitch, and the side wings in Plain Russian stitch. The filling is done in the Cobweb stitch. Under the arm and over the shoulder will be noticed a fine running band, this is to give

breadth to the pattern if the size is not right. It is composed of the Renaissance braid filled in with fine Double Net stitch. The hand and shoulder is left loose under the arm to be fitted to the wearer; the black twist used is Corticelli Spool Silk, size A.

If you desire a more striking effect use gold colored EE Twist Embroidery Silk for the entire stitching; where the bands go over the shoulder, broad gold

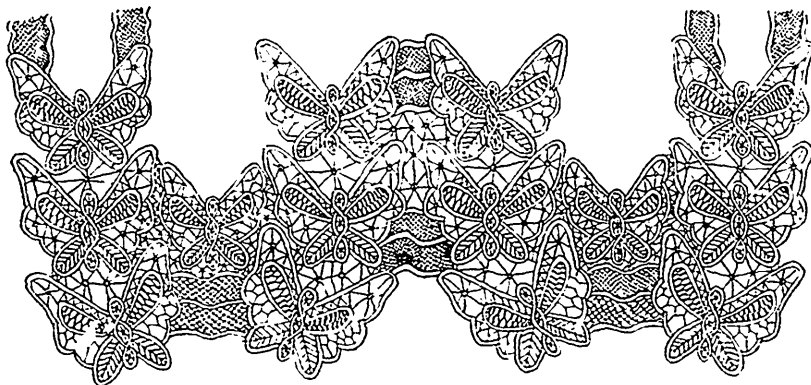


FIG. 90. BUTTERFLY BOLERO.

braid with wired shoulder knots of braid are pretty. With a wired braid knot for the hair, and gold braid belt, a handsomer or more striking costume would be difficult to picture. A very dainty jacket it easily made by using the cream white Renaissance braids with cream colored twist for filling. Such a piece worn over a light blue or pink silk waist is extremely love'y, and equally effective over a black silk costume.

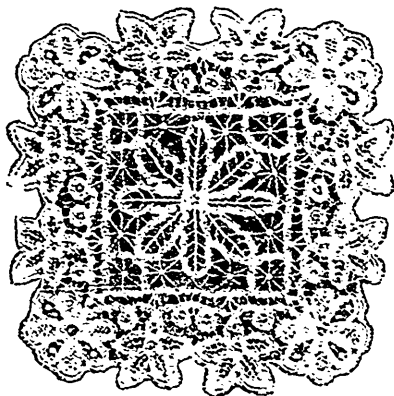


FIG. 91. POINT LACE DOILY.

Point Lace Doily.

The body of the doily is a Point braid basted with great care on to the pattern. The center is a ring, made by hand, and not one of the cumbersome machine-made affairs so much used. While on the subject of rings, let us say that they should only be used where the coarsest braids like Battenberg are used for curtains and panel effects, and never for personal adornment or with delicate braids. These handmade rings are put in after the braids are basted to the center circle where a fine Buttonhole stitch is made

THE MOST DELICATE WORK IS DONE WITH B. & A. SILKS.

around this circle; then the cobwebs are put in. This makes a flat, smooth ring, that is soft and delicate. For the center of flowers, like roses, a ring of the finest Honiton braid can be used, then use the Web stitch, which gives a reproduction of the real rose. To return to the doily. The braid is on, the ring made as described; diverging from this ring is a large, open flower. The midrib of each leaf is made in Vein stitch, and the side veins are done in the Plain Twisted stitch. Around the flower the background is in the Cobweb stitches, as show clearly by the engraving. These cobwebs can be made fine or small to suit one's individual ideas. Around the square are the flowers, which form the edge. In each corner is a rose, four petals of which have a Double and Triple Net stitch executed with great care and smoothness. To do this stitch work a row of fine Buttonhole stitches across the top. In weaving back take three small Buttonhole stitches in the loop of Buttonhole stitches first made. Returning again the same method is employed, only leaving tiny spaces between. The four smaller petals have a double cobweb for the stitches. The center is made of the Point braid carefully drawn around the circle, with a cobweb for the center. Between the corner flowers are two flowers with five petals. These petals have a single thread from center to tip of petal, with Plain Twisted stitch for the veins. The remaining parts of the doily are in the Plain Twisted stitch except at the corners, where several threads are run back and forth, resembling a tiny fan, then these threads woven in and out, back and forth, similar to plain Sorrento Bars. When all the stitches are in, a picot edge or purling is used. One with a double lace edge is much prettier than a single, fine one. There are some kinds that have a sort of braid at the top, but the one that is quite wide but very open and lacy will produce by far the prettiest effect.

Point Lace Handkerchief.

The flower border of this handkerchief is made exactly like the border in the Point lace doily already described. The center of this handkerchief is of finest French mull. This is finely hemstitched before it is basted to the pattern. Around the hemstitched square is a tiny lace braid, to which the border is attached with the Russian Twist stitch. The corners are heavily woven as described in the doily. It adds greatly to the beauty and fineness of the work to baste the square of mull on the pattern and carefully overhand the border on, before removing it from the pattern. This insures a perfectly smooth piece of work.

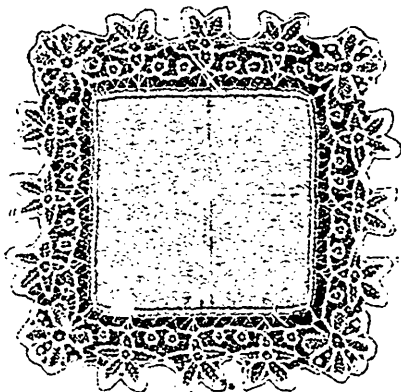


FIG. 92. POINT LACE HANDKERCHIEF.

B. & A. WASH SILKS ARE THE BEST IN THE WORLD.

Bride Rose Sailor Collar, Paiquin Cuff and Standing Collar.

Designed especially for CORTICELLI HOME NEEDLEWORK, this set is intended for a handsome trousseau. The groundwork is a handsome openwork silk net of durable quality. The net is cut the same shape as the patterns and basted on. The braid used is white silk Point. Be careful to select either cream or white braid and Corticelli Best Twist to match. The rose leaves are all in the Vein stitch and Plain Twisted stitch. The outer rose leaves and entire filling employ the Cobweb stitch. For the heart of the rose make a circle by a tiny buttonhole all around the center, then use the cobweb for filling. Most wonderful these roses seem, almost like exquisite paintings, in fact, when done well.

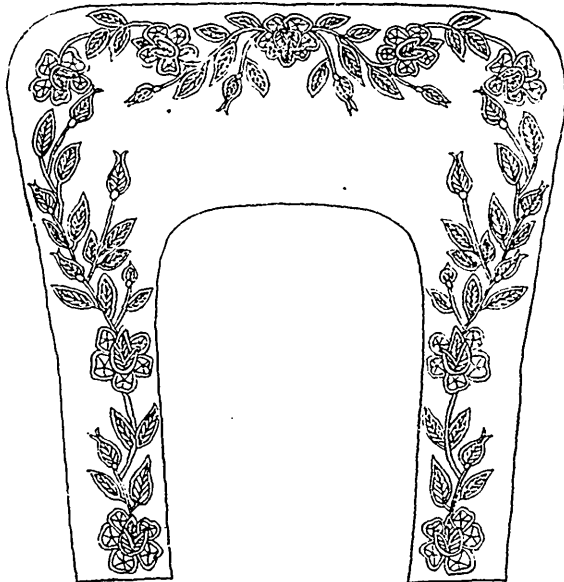


FIG. 93. BRIDE ROSE SAILOR COLLAR.



FIG. 94. STANDING COLLAR.

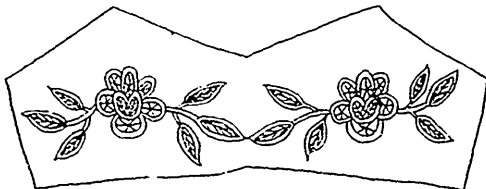


FIG. 95. PAIQUIN CUFF.

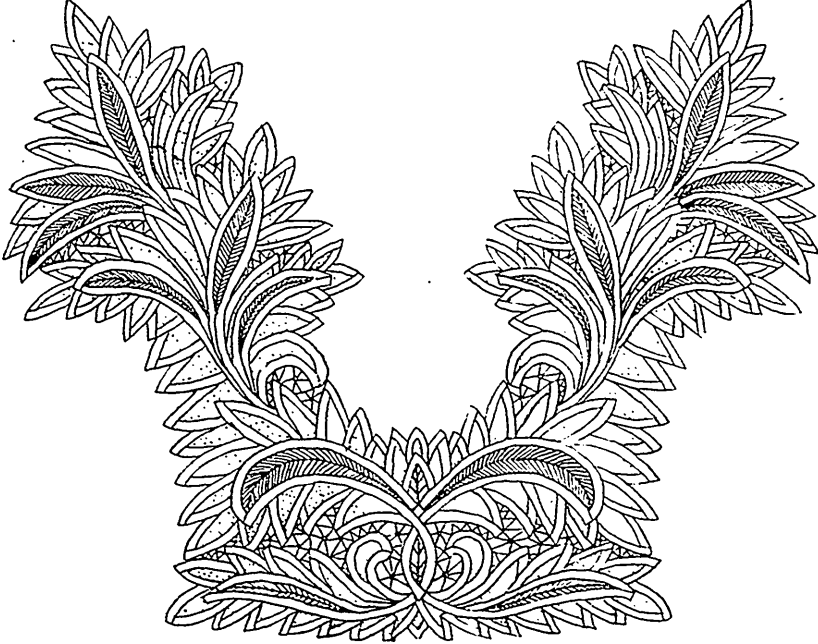
ing, when used in the hair. The cuffs are made of the net, with rose border,

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

using the same stitches as in the collar. This entire set, when finished makes a dainty and splendid wedding gift, and the jauntiest part is the beautiful swaying silk rose for the hair.

Fern Collar.

This collar is one of the finest in this collection and is intended for full dress occasions. The Point braids are employed, sewing them on with exquisite care. The long fern leaf is done in Vein stitch, the tiny side veins being worked in the Plain Twisted stitch. There are a few Cobweb stitches in the background, and around the entire border the Double Net stitch is worked very finely with



F.G. 96. FERN COLLAR.

fifteen hundred linen thread. The leaves stand out splendidly with their long graceful curves so true to nature. The fine Double Net stitch border serves as a background for the ferns, throwing them out in bold relief. There are really only three stitches used in this collar, but it is a design that should not be attempted unless the lace maker has had considerable experience. While the stitches are not difficult yet they must be laid thread for thread with exquisite care, and a mis-stitch would ruin the whole collar.

There is a wonderful fascination about lace and lace making; we not only can beautify our homes and adorn ourselves but by close attention to its finer,

B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

more artistic side, become potent factors in the world of commerce. Historically it dates back to as early a period as the Bible, each and every century revealing the beautiful, dainty, priceless work of woman's patient labor and skill.

Crocheted Silk Purses.

Preliminary instructions as well as general rules for Round End Purses were published in the October 1900 issue of CORTICELLI HOME NEEDLEWORK. Beginners are advised to obtain that number before attempting any of the designs shown here. Suggestions are also given in the October 1900 issue for the easiest way to string the beads, and the proper method of finishing off the ends of purses by the use of either fringe or tassels. Six very attractive designs for purses and bags were



CROCHETED BEADED SILK PURSE,
NO. 13.
In this case the upper sections of the purse should be omitted.

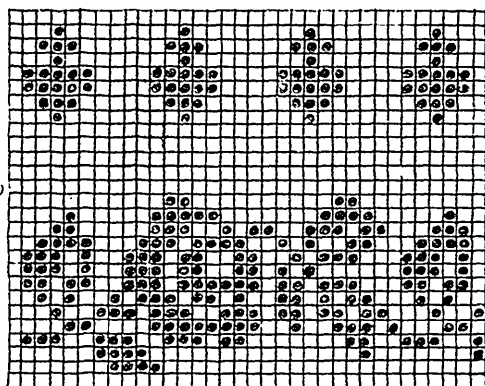


FIG. 97. DETAIL OF PATTERN, PURSE NO. 13.

shown in that number. Copies may be obtained by sending 10 cents to the publishers.

Crocheted Beaded Silk Purse No. 13.

BY MARY WARD SHUSTER.

Old rose Crochet Silk and steel beads form a very dainty combination. As this color is not obtainable in Corticelli Purse Twist, silver gray or white may be used instead. A clasp top may also be used instead of the metal bars shown in the engraving.

ASK FOR B. & A. WASH SILKS IN PATENT HOLDERS.

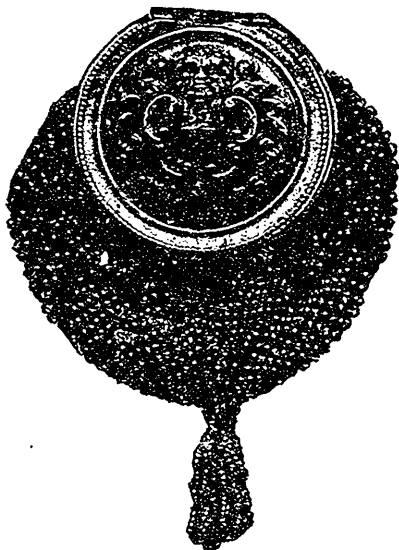
eight point star forms the bottom of purse. This is worked as per instructions given under "Eight Point Star Pattern," in the October 1900 issue of CORTICELLI HOME NEEDLEWORK. When this part of the work is completed, the rose pattern shown by Fig. 96 is begun. Each tiny square represents a stitch, and the beads are clearly shown by the black dots. The purse is now crocheted in two sections, every alternate row being in single crochet with beads, and the intermediate rows in double crochet. Narrow each row by omitting the stitch nearest or next the first and last, until there are about twenty-five stitches on each side. The metal bars are now crocheted on, care being taken to put the little ring in position so that it will slip over both bars when in place, and serve to hold them together, and to keep the purse closed, the chain connecting bars forming a convenient method of carrying the purse. Work a row of single crochet down each side of the two sections. Finish the bottom with a tassel composed of eight twisted strands of beads.

Materials: One ½ ounce ball Corticelli Crochet and Knitting Silk, color No. 2531, or one ½ ounce spool Gray Corticelli Purse Twist, color No. 1164½. Three bunches No. 9 Steel Beads. One Bar Top. One No. 1 Star Crochet Hook.

Crocheted Beaded Silk Purse No. 14.

By E. & P. VERGES

This purse, made from black Purse Twist, is not so large as most purses, but it will hold all the change one requires and it is a very pretty pattern. The oxidized silver top is just two inches in diameter with an openwork raised decoration and a small beaded rim.



CROCHETED BEADED SILK PURSE NO. 14.

String two bunches of steel beads on the Purse Twist, and work the first ten rounds as described in the January 1900 issue of CORTICELLI HOME NEEDLEWORK. Copies of the January number can be supplied by the publishers for 10 cents each. When the ten rounds are completed work as follows:—

11th round—10 s.c. w.b. in next ten sts., 1 s.c. w.b. and 1 s.c. in 11th st. Repeat 7 times.

12th round—11 s.c. w.b. in next 11 sts., 1 s.c. w.b. and 1 s.c. in 12th st. Repeat 7 times.

13th round—From here on work straight up, without any increase, eight times the pattern in every round as follows:—

- 13th round—1 s.c., 9 b., 2 s.c.
 14th round—2 s.c., 7 b., 3 s.c.
 15th round—3 s.c., 5 b., 3 s.c., 1 b.
 16th round—1 b., 3 s.c., 3 b., 3 s.c., 2 b.
 17th round—2 b., 3 s.c., 1 b., 3 s.c., 2 b., 1 s.c.
 18th round—1 s.c., 2 b., 5 s.c., 2 b., 1 s.c., 1 b.
 19th round—1 b., 1 s.c., 2 b., 3 s.c., 2 b., 1 s.c., 1 b., 1 s.c.
 20th round—1 s.c., 1 b., 1 s.c., 2 b., 1 s.c., 2 b., 1 s.c., 1 b., 2 s.c.
 21st round—2 s.c., 1 b., 1 s.c., 3 b., 1 s.c., 1 b., 2 s.c., 1 b.
 22nd round—1 b., 2 s.c., 1 b., 1 s.c., 1 b., 1 s.c., 1 b., 2 s.c., 2 b.
 23rd round—2 b., 2 s.c., 1 b., 1 s.c., 1 b., 2 s.c., 2 b., 1 s.c.
 24th round—1 s.c., 2 b., 2 s.c., 1 b., 2 s.c., 2 b., 1 s.c., 1 b.
 25th round—1 b., 1 s.c., 2 b., 3 s.c., 2 b., 1 s.c., 1 b., 1 s.c.
 26th round—1 s.c., 1 b., 1 s.c., 2 b., 1 s.c., 2 b., 1 s.c., 1 b., 2 s.c.
 27th round—2 s.c., 1 b., 1 s.c., 3 b., 1 s.c., 1 b., 2 s.c., 1 b.
 28th round—1 b., 2 s.c., 1 b., 1 s.c., 1 b., 1 s.c., 1 b., 2 s.c., 2 b.
 29th round—2 b., 2 s.c., 1 b., 1 s.c., 1 b., 2 s.c., 2 b., 1 s.c.
 30th round—1 s.c., 2 b., 2 s.c., 1 b., 2 s.c., 2 b., 1 s.c., 1 b.
 31st round—1 b., 1 s.c., 2 b., 3 s.c., 2 b., 1 s.c., 1 b., 1 s.c.
 32nd round—1 s.c., 1 b., 1 s.c., 2 b., 1 s.c., 2 b., 1 s.c., 1 b., 2 s.c.
 33rd round—2 s.c., 1 b., 1 s.c., 3 b., 1 s.c., 1 b., 2 s.c., 1 b.
 34th round—1 b., 2 s.c., 1 b., 1 s.c., 1 b., 1 s.c., 1 b., 2 s.c., 2 b. Work one round plain, without beads and sew on the top. Finish the bottom with a tassel one inch long.

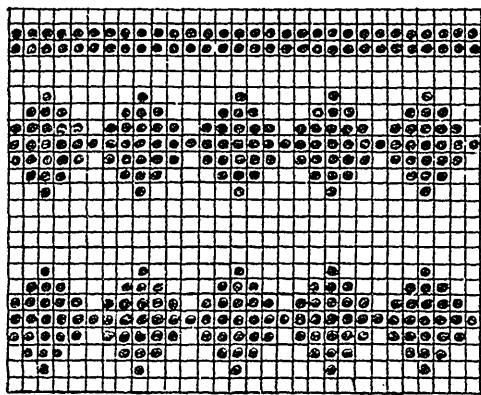


FIG. 98. DETAIL OF PATTERN, PURSE No. 15.

Materials: One $\frac{1}{2}$ ounce spool Black Corticelli Purse Twist. Two bunches No. 10 Steel Beads. One 2 inch Oxidized Silver Clasp Top. One No. 1 Star Crochet Hook.

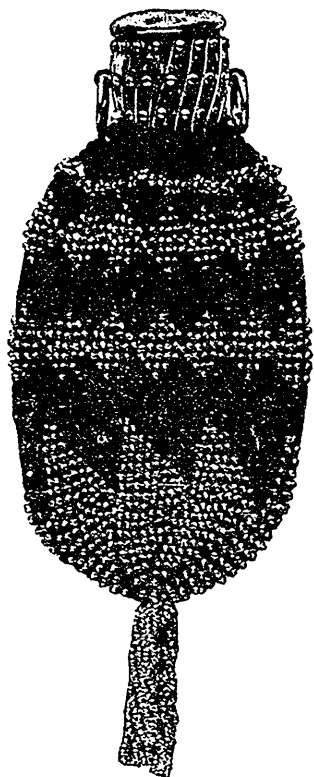
Crocheted Beaded Silk Purse No. 15.

BY MARY WARD SHUSTER.

The design of this purse is very simple and can be followed without difficulty. Use real Purse Twist and steel beads, and finish the top with a nickel clasp. The bottom of the purse has for a pattern a seven point star. Full instructions for this were given in the October 1900 issue of CORTICELLI HOME NEEDLEWORK, and our readers are referred to that number. Those who are studying

ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILKS.

CORTICELLI HOME NEEDLEWORK for the first time will be glad to know that they can still obtain from the publishers nearly all the back numbers for 10 cents each. These will be found very valuable reference books, and you will frequently have occasion to consult their pages.



CROCHETED BEADED SILK PURSE, No. 15.

When the star is completed work four rows of plain single crochet, and commence the pattern on the fifth. The number of stitches should be increased to 78, which is the number required to commence the pattern. Fig. 98 shows the pattern in detail, each tiny square representing a single crochet. When the pattern is completed crochet a few rows of plain crochet and then work one row with a double crochet in each alternate stitch, a chain stitch between, working two beads in each double crochet. Now work two rows above in exactly the same manner omitting the beads. The purse should be securely fastened to the gate top, and finished at the bottom with a tassel made by twisting eight strands of beads separately and attaching to the bag. Do not substitute Crochet Silk for Purse Twist. Purse Twist is made especially for this work, and will outwear Crochet Silk twice over.

Materials: One $\frac{1}{2}$ ounce spool Corticelli Purse Twist, Red 1064. Three bunches No. 9 Steel Beads. One Nickel Gate Top. One No. 1 Star Crochet Hook.

Caution in Washing Art Embroideries.

The greatest care must be exercised in washing art embroideries. While good silk is a necessity, a good soap is equally important. Take a bar of "Ivory," or any other pure soap which you know will be safe to use. Quick washing in suds made with this soap, and plenty of clean water as hot as the hands can bear, will insure success. See rules for washing given on page 28.

MARKING CLOTHING.—The best way to mark clothing and other article is to embroider one's initials in Filo Silk. If this is not practical there is nothing better than Payson's Indelible Ink. With a bottle of this ink and a common pen one can easily mark tablecloths, napkins, sheets, pillowcases, towels, shirts, collars, cuffs, etc.

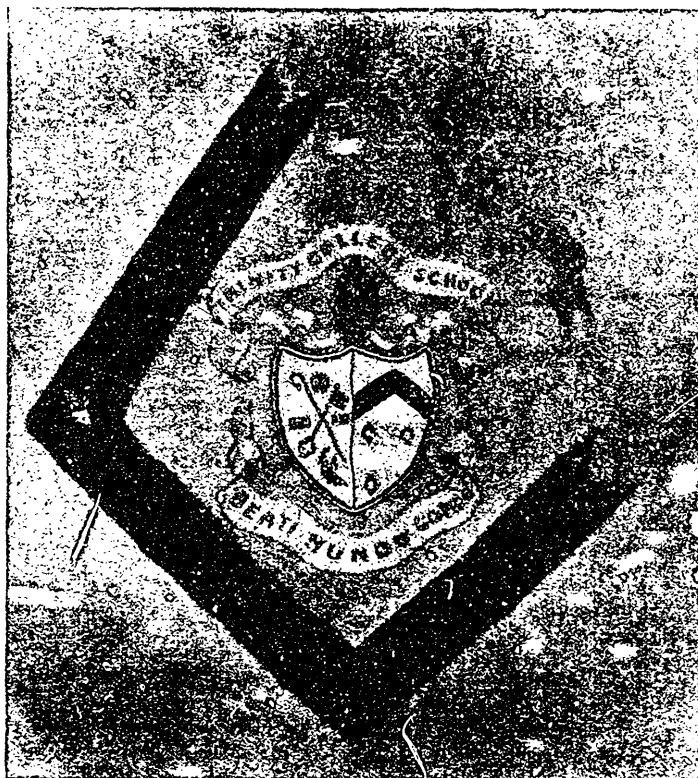
EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS

Trinity College School, Port Hope.

By Miss ALICE ESDALE, Superintendent of Montreal Society of Decorative Art.

DESIGN FOR BLOTTER.

Materials: Filo Silk, 4 skeins 2000, 2 each of 2063, 2065, 2750, 2753; 1 each of 2160b, 2161, 2744, 2002. A light tan or buff colored linen would make the most



serviceable and effective blotter. Work the scroll with "Trinity College School" on it in solid outline in Blue 2750. Pad the letters and work over them in 2753.

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILK.

The scroll at the bottom with words, "Beati est," fill in with Blue 2750, using 2753 for the letters. The mitre to be entirely in Gold 2161, except at the base, the center stone is Red 2063 and the two on each side Green 2744. Green is used also for back part of mitre, under the stones; the ribbons coming from beneath in light Blue 2750. The lines surrounding shield, outline in Black Filo. Fill in entire background of shield in White 2002, while the crown, key, staff, two books and bird, work in Gold 2161, with exception of branch in bird's mouth, which should be Green 2744.

The pointed band with head on left side, make Black 2000, with Gold head 2161.

Next band in Blue 2753, with outer edge of diamonds in Gold 2161, and White 2002 in center.

Fill bottom quarter of shield in Blue with single diamond as on above band.

The scroll in corner work in Blue with letters of 2160b. Fill the vandyke of the ribbon solidly outline in Red 2065, and Black alternately; these being the College colors.

The University of Ottawa.

By MISS ALICE ESDAILE, Superintendent Montreal Society of Decorative Art.

DESIGN FOR PIPE RACK.

Materials : Square Loard $14\frac{1}{2} \times 14\frac{1}{2}$ covered with light fawn linen with crest in center, three holes on each side and two at base to hold the pipes. The whole is suspended by a brass chain. Silks : Filo, 2 2064, 3 2161, 2 2751, 2 2002, 1 2000, 1 2550, 1 2621, 1 2622, 1 2623, 1 2624, 1 2442, 1 2443, 1 2444.

The ribbon scroll at top is filled in solid outline in 2064, with the letters in Satin Stitch 2000.

The two wreaths at each side are worked in Long and Short stitch, grading from Light Green 2621, 2622, 2223 to 2624 towards the center.

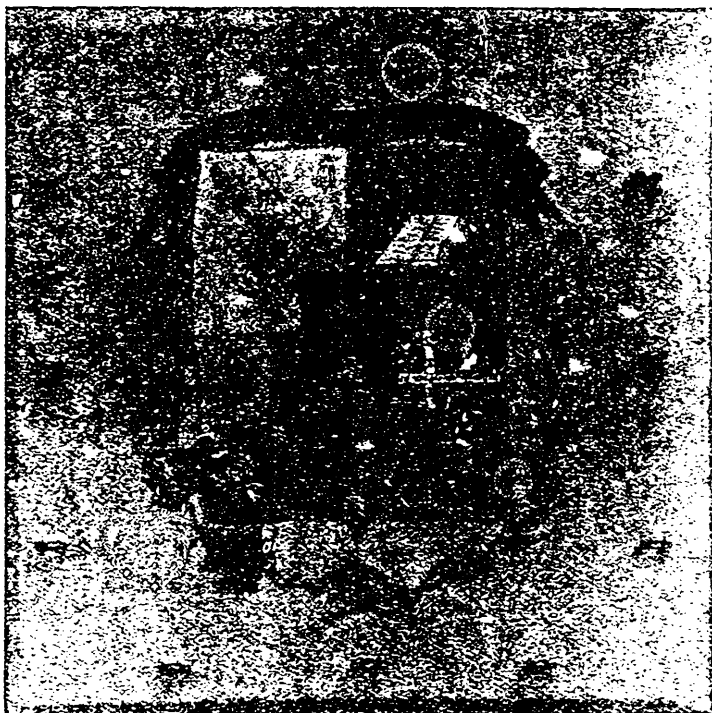
No. 1 division, solid background in 2751. Fleur-de-lis in Satin stitch 2161.

2. Solid back ground 2002. Figures raised and worked over in 2002 and outlined in 2000.

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

CORTICEI,LI HOME NEEDLEWORK.

3. Solid background 2161. Book in 2550, lines in 2000.
4. Solid background 2064. Cross rays, etc., 2161.
5. Solid background 2550. Leaf graded from 2621 to 2624.
6. Solid background 2072. Harp in Satin stitch 2161.
7. Solid background 2751. With stars in 2161.
8. Solid background 2751. Sun and rays 2161.



9. Solid background 2064. Green grass, 2622, Tree 2550.
10. Solid background 2064. Tree 2622. Lambs 2550.
11. Solid background 2064. Rose 2161.
12. Solid background 2161. Thistle Long and Short stitch 2621 to 2622.
13. Solid background 2751. Bees 2161.
14. Entire cross 2550. Letters in 2000.

IT IS A PLEASURE TO HAVE YOUR SILK IN A HOLDER.

Care of Hands And Selection of Needles.

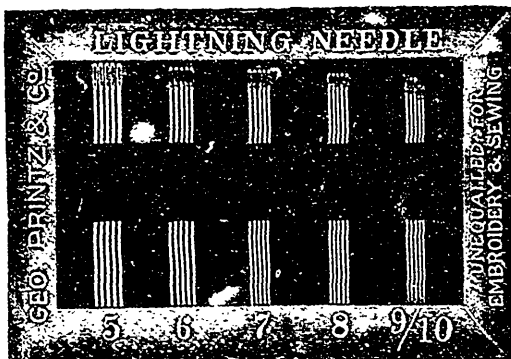
If the embroidery silk does not work smoothly and looks rough on the linen, the embroiderer's hands or her needle may be at fault. In every case the difficulty is pretty sure to be attributed to a fault in the silk or needle, because everyone is more ready to find a defect in some external object than in themselves, and this makes it most pertinent to draw special attention to the fact that an embroiderer should take care of her hands, to keep them as smooth and soft as possible.

The best needle for embroidery is one which has a long and smooth eye that allows the silk plenty of play, without pulling it to pieces or roughing it in the least. Some teachers recommend the use of an ordinary sewing needle with the usual round eye, but the WELL-KNOWN LIGHTNING NEEDLES, with their larger eyes are preferred by experienced embroiderers. The eye of the Lightning Needle is several times larger than that of the ordinary needle, and is easily threaded and will not rough the silk like a longer eye. It is also claimed for the Lightning Needle that the body, being a little larger than the eye, makes the hole in the fabric large enough to draw the eye through without wear on the silk.

Be sure your needle is adapted to the size of the silk. If the eye be too small, the silk cuts and frays, because it gathers in a thick lump at the eye of the needle, which has to be forced through the fabric to the detriment of the silk. If the eye be too large, the work takes on the appearance of having too few stitches, and holes mark the edges of every stitch. It has been found from experience that a No. 9 or a No. 10 Lightning Needle is especially well adapted for general use with "Asiatic" Filo, while a No. 12 needle is used for the finest embroidery with a single thread; a No. 7 needle is used for "Asiatic Roman" Floss, "Asiatic" Twisted Embroidery and "Asiatic" Outline Silk; a No. 8 for "Asiatic Caspian" Floss; and a No. 3 for "Asiatic" Rope Silk. In working upon certain materials, it may be advisable to select some sizes different from those mentioned above, but the above selections will be found suitable for general use.

Any embroiderer who cannot obtain embroidery needles from her regular dealers, can send her order with remittance, at the rate of 10 cents per paper, to CORTICELLI SILK COMPANY, Limited, St. Johns, P. Q., Canada, who will see that the order is promptly filled by some retail store. The needles are put up 25 of a size in a paper and papers cannot be broken. In ordering, state how many papers are desired of each size.

To please embroiderers who do not wish as many as 25 needles all of the same size, we this year offer Special Case 757 (See Illustration), which contains an assortment of sizes ranging from 5 to 10. This beautiful case has a mica front, and opens at the back like a pocket-book, so that you can always see at a glance whatever size you want and get at it readily. The price for this case of needles is 10 cents. It can be ordered by any embroiderer in the same manner as explained in the preceding paragraph for the regular papers.



CASE 757. LIGHTNING EMBROIDERY NEEDLES.

In shading, where a number of colors have to be used alternately, an experienced embroiderer will not confine herself to one needle, which has to be threaded and re-threaded with the different colors at a considerable loss of time, but she will have a needle for each color and use them in succession, as each color is required in her work.



No. 510 Battenberg Stock Collar Lotus Design. Cambric pattern given to anyone whose name is on our subscription list for two subscribers, or 1 subscriber and 5 cents extra.



Battenberg Collar No. 513, Convolvulus Design. Cambric pattern given to anyone whose name is on our subscription list, for two subscribers.

Fancy Work Books.

Single copies of any one issue will be forwarded on receipt of 10 cent. or 7 pence, for Foreign Countries. The contents of each book is as follows :

January 1899 issue of Corticelli Home Needlework.

CONTENTS.—Centerpiece Designs and Colored Plates of American Beauty, Catherine Mermet, Maréchal Niel and La France Roses, Tulip, Iris, Scotch Thistle, Red, Poppy, Morning Glory, Carnation, Fuchsia, Maidenhair Fern, Golden Rod, Holly, Forget-me-not, Pansy, Bird and Butterfly, Strawberry, Cherry, Honeysuckle, Orchid, and Wild Columbine. "Ecclesiastical Embroidery," by Emma Haywood, illustrated by two Colored Plates. Complete instructions for the new work called "Decore Crochet." Pin Cushions, Monograms, and Cross Stitch Sofa Pillows Also L. Barton Wilson's article, "The Theory and Method of Embroidery." This tells how to prepare for work, and gives illustrations and full explanation of all the different embroidery stitches. Contains more real information than any other one book ever published. 115 illustrations, 30 Colored Plates Price, 10 cents; Foreign, 7 pence.

April 1899 issue of Corticelli Home Needlework.

"The Art of Embroidery," by Candace Wheeler. Decore Crochet Centerpiece Designs: Waldorf, Emerald, Ruby, Woodland, Favorite, Nasturtium, Bonnie, Sunset, Flower Chain, Berry, Diadem, Klondike, Skyrocket; two Colored Plates, illustrating six designs. Crochet Centerpiece. Child's Crocheted Silk Cap Crocheted Fancy Mat. Crocheted Infant's Booties Centerpiece Designs (with Colored Plates of several) of Yellow Jasmine, Coleport, Byzantine, Conventional, Arbutus, Lilac, Easter Lily. "The Principle Houck;" Illustrated by Colored Plate. Fashion Article, by Emma Hooper. Photograph Frames. Baby Book. Pin Cushions. Photograph Holders. Cross Stitch and Oriental Sofa Cushion. Novel Holder. Knitted and Crocheted Shawl. 70 illustrations, 9 Colored Plates. Price, 10 cents; Foreign, 7 pence.

July 1899 issue of Corticelli Home Needlework.

"The Story of Some Famous Laces," by Virginia Mitchell; fully illustrated. "Renaissance, Battenberg and Irish Lace," by Rebecca Evans; illustrations of all the different lace stitches. "Corticelli Battenberg Lace," by Mrs. John King Van Rensselaer; six original designs for dress garniture, and Point Lace Initials. Centerpiece Designs of Clematis, Yellow Brier Rose (Colored Plate), Violets, Sweet Pea (Colored Plate), Carnations, Honeysuckle, Holly, California Pepper Berries, Pansy, Apple Blossoms (Colored Plate), Narcissus, La France Rose, Tea Rose, Wild Rose, Buttercups (Colored Plate), Azalia Design with new Decore edge Violet Tea Cloth. Decore Crochet Centerpiece and Sofa Pillow. Cross Stitch Sofa Pillow. Vacation Books. Embroidery Lesson, "How to Embroider the Wild Rose," by L. Barton Wilson; 14 illustrations. Fashion Article, by Emma Hooper, with 10 figure illustrations, 163 illustrations, 7 Colored Plates. Price, 10 cents; Foreign, 7 pence.

October 1899 issue of Corticelli Home Needlework.

"Work for Nimble Fingers," by M. C. Hungerford. Decore Crochet: two designs with Colored Plate. "Lessons in Embroidery"—Daisy, Holly, and Chrysanthemum—fully illustrated, by L. Barton Wilson. Centerpiece Designs: Fern (Colored Plate), Sweet Pea, Morning Glory, Cowslip, Violet, Orchid, Bridesmaid Rose (Colored Plate), Japan Pink, Dwarf Sunflower, Wild Rose, Buttercup, Maidenhair Fern, Forget-me-not, Daisy, Holly, Blackberry, Hystletoe, Lawson Pink, Chrysanthemum (Colored Plate), Fringed Gentian, Blue-Eyed Mary, Maple Autumn Leaf (Colored Plate), Conventional Design, Palm Leaf, Red Poppy, Nasturtium (Colored Plate). Drawn Work Doily (Colored Plate). "Morris Embroidery" by Emma Haywood. Child's Crocheted Silk Cap. Doily, Clipping, Autograph, and Kodak View Books. Pin Cushion Bureau Scarf. Tea Cloth Designs, including a very pretty Harvard pattern. Decore Crochet, Yale, and French Applique Sofa Pillows Boston Shopping Bag. Photograph Frames Decore Crochet Lamberquin. "Natural Tone Embroidery," by Avis Beach; three designs, Rose, Autumn Leaf, and Bird. Fashion Article, by Emma Hooper Price, 10 cents; Foreign, 7 pence.

January 1900 issue of Corticelli Home Needlework.

"Shading as the Embroiderer should understand it," by L. Barton Wilson, illustrated by Colored Plates. Explicit "Lessons in Embroidery." Double Rose and Morning Glory (Colored Plate). Doily and Centerpiece designs illustrated: Cosmos, Wild Rose, Geranium, California Poppy, (Colored Plate) Cherry, Mistletoe, Iris, Jonquill, Columbine, Double Violet, Wood Sorrel, Holly, La France Rose, (Colored Plate), California Pepper. Special instructions are contained in this number by Virginia Mitchell on the Maréchal Niel Rose, and by Elnora Sophia Embshoff on Clematis. With this issue comes to light a novel and pleasing Jack Rose Centerpiece in "Boston Art Embroidery." Amongst the many other illustrated subjects are "Modern Point Lace" by Jennie Taylor Wandle. Rules for Crocheted Silk Chatelaine Bags, (colored Plate,) and purses by E. and P. Verges. Tea cloth designs: Red Poppy, Orchids, Purple Iris and Carnation. Embroidered Sofa Cushion, (Colored Plate) Drawn Work in Color (Colored Plate.) Patriotic Picture Frame, Coon Pillow, Cravat Case, Curling Iron Holder, Shaving Paper Case. Price, 10 cents; Foreign, 7 pence.

April 1900 issue of Corticelli Home Needlework.

Frontispiece, Crocheted Silk Chatelaine Bag, Diamond Pattern. "Relief Crochet in Silk" by A. Olivia Longacre Wertman 20 beautiful engravings with full instructions for making Toilet Mats, Centerpieces of Rose, Strawberry, and Twelve Wheel Momic Cloth designs. A series of well written articles by L. Barton Wilson on "How to Embroider," Trumpet Daffodils, (Colored Plate), Tiger Lilly, (Colored Plate) Mignonette, (Colored Plate), Red Clover, (Colored Plate.) Illustrations and instructions for Little Gift designs such as Book Marks, Sachets, etc. Renaissance design in Boston Art Embroidery. Chrysanthemum Fire Screen Design. A very pretty oval Tray Cloth, Batchelor Button Design "Victoria Sofa Cushion." "University of Toronto," by Miss Alice Esdaile, superintendent Montreal Society Decorative Art, with large illustration of crest designed for Shaving Case, Mignonette Bag. Drawn work in color, (Colored Plate) compiled by Mrs. Isaac Houck, author of "A Treatise on Drawn Work." Centerpieces and Doilies with elucidations for following designs: Arbutus, Daisy, Clover, Dandelion, (Colored Plate), Tiger Lily, Buttercup, Carnation, Lawson Pink, Pansy, Jacqueminet Rose, (Colored Plate), Autumn Leaf, (Colored Plate.) etc. This publication concludes with an illustrated article penned by Miss Emma Hooper, entitled "As Woman will Appear." Price, 10 cents. Foreign, 7 pence

July 1900 issue Corticelli Home Needlework.

The opening pages of this number have been devoted to "Old Embroideries," by Mrs. Allan S. Cole, author of "Ancient Needlepoint and Pillow Lace," "Ornament in European Silks," and illustrated by photographs from specimens in the famous South Kensington Museum, London, England. Drawn Work in Color, by Mrs. Isaac Millar Houck. The very best designs in Centerpieces and Doilies by five of our well-known contributors, and illustrated by 24 photo-gravures, are sure to be appreciated. Cake Walk, Indian Head, Yale, etc., Cushion designs. Laval University and McGill College Photo Frames; the former is a single and the latter large enough to hold two cabinet photos and seven small ones; these are designs of Miss Alice Esdaile, superintendent Society Decorative Art, Montreal. "New Modern Laces," by Sara Hadley. Margery Daw has compiled "Lace Patterns Easily Wrought," which is a subject dear to every woman. Very explicit instructions are given for Battenburg and Honiton collar points, bands, stock and sailor collars, yokes, revers, scarfs, tie ends, cuffs and shoulder straps; also pattern for infant's Renaissance cap, and a Fern corsage finish design—the article concluding with instructions for thirteen simple Lace stitches. Designs for Pansy Cravat Case, Decoré Crochet Dresser Scarf. Persian, Tiger Lily and Pansy Tea Cloths. 125 illustrations, 7 colored plates. Price 10 cents Foreign, 7 pence.

October 1900 issue of Corticelli Home Needlework.

Christmas Novelties. Violet, Arbutus, Holly and Forget-me-not calendars. Watch Stand, Match Scratcher, Baby's Crocheted Sack with Silk Yokes, Ladies' Silk and Wool Slippers. Holly Handkerchief Case. Fancy Chatelaine Bag. Scrap Basket and Ornamental and Practical Whisk Broom Holder. Splendid Colored Plates of Passion Flower Safrano Rose, Double Violets, Pine Cones, Holly Hocks, Simulated Battenburg and Embroidery Centerpiece, etc., 122 illustrations. Specimens of the Linen Embroidery commonly called Bayeux and Tapestry: 11th Century. Red Satin Cope embroidered with Gold Thread and Colored Silk. Flemish and Italian work of late, 15th and 16th centuries. Lessons in Embroidery—tell you just how to work the Appie Blessem, Sweet Pea and Batchelor Button. Complete instructions on Mountmelick Embroidery, is certain to prove interesting, Dragon Decorative Panel (Colored plate). General Rules for Round end Purses, Conventional American Beauty Rose, Yachting, Gibson, California Poppy (Colored Plate) and Orchid designs for Sofa Pillow. Price 10 cents. Foreign 7 pence.

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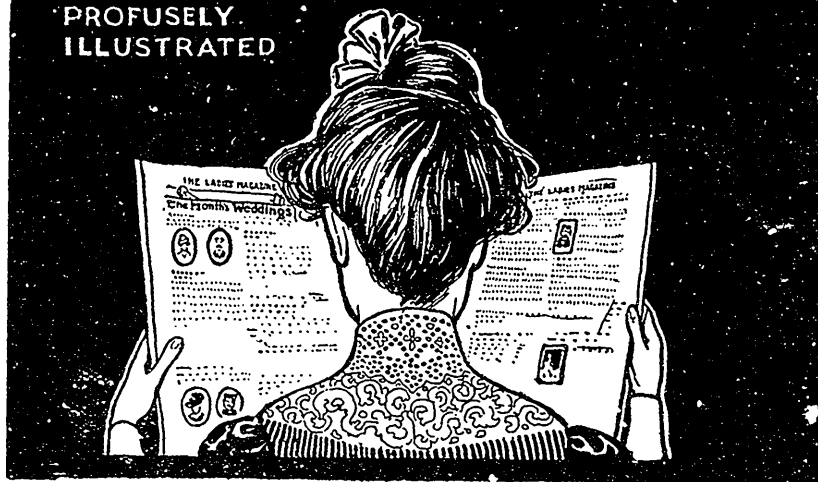
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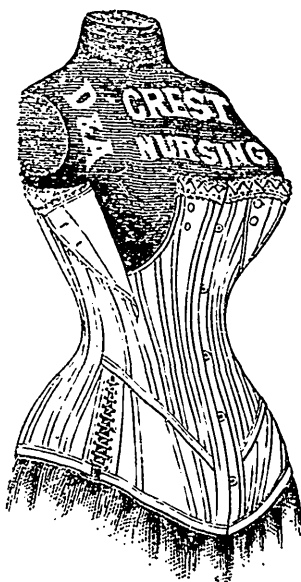
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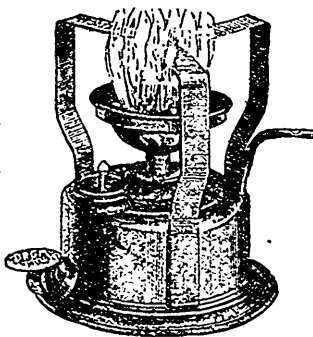
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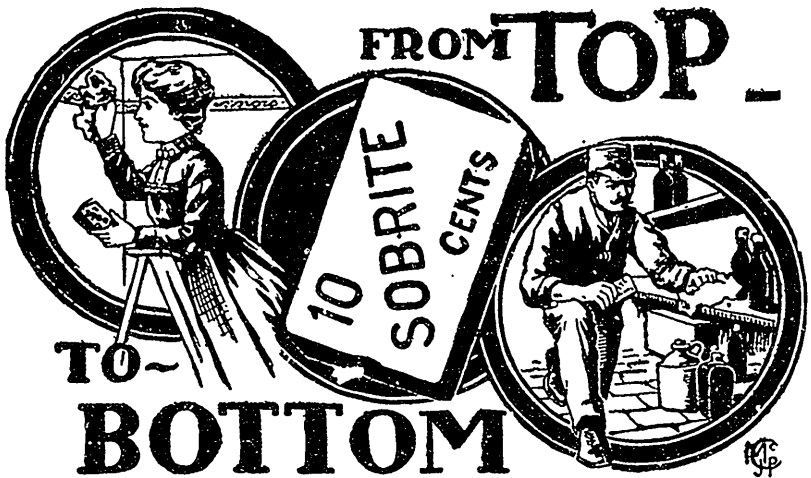
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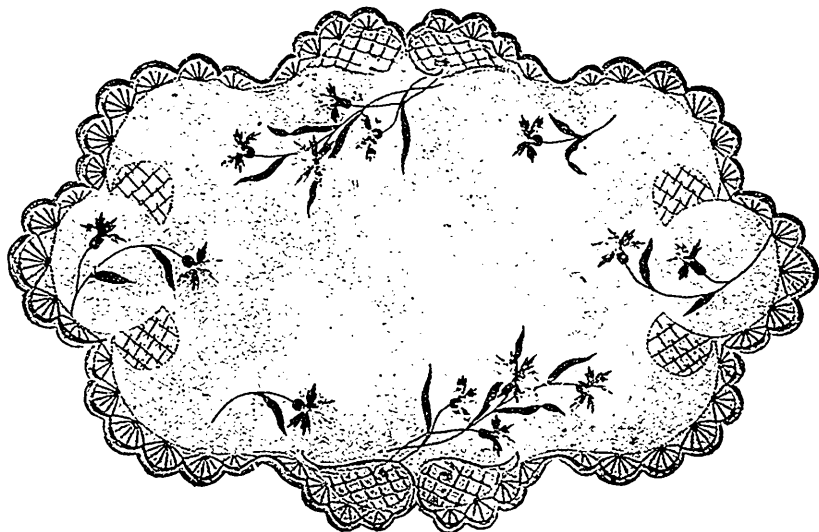
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